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Introduction

Speaking has much in common with singing. In both singing and speaking we not only arrange vowels and consonants in a way that makes sense, but we also control loudness, speed, voice quality and pitch. *Pitch* is a musical word; in physics the corresponding word is *frequency*. A large drum, a long organ pipe, the notes at the left hand end of a piano keyboard and a man's voice have a low pitch; a small drum, a short organ pipe, the notes at the right hand end of the piano keyboard and a child's voice have a high pitch.

When we sing, we have a good deal of freedom with loudness and voice quality; by controlling these two features sensitively we give pleasure to ourselves and others. In some kinds of music we have almost equal freedom with speed, though in other kinds the composer decides the speed fairly exactly. When it comes to pitch, however, we have hardly any freedom: if we sing to an instrument or an orchestra we must sing the exact notes the composer wrote, otherwise we shall be accused of singing out of tune or even of singing a different tune. If we sing without accompaniment we can move the *absolute* pitch of the song by starting on a higher or lower note, but we must not change the *relative* pitch: in other words the melody of the song (up here, down there, right up here, no change there, back to the first note here etc.) never changes, even though the position of the whole song in our voice does change.

When we speak, though, we have equal control of these four features: loudness, speed, voice quality and pitch. These features do different jobs in different languages, and in many languages, including English, they are interconnected. When we speak of "stress" and "rhythm" we mean combinations of these features; but the rise and fall of the voice—in other words the change of pitch—we call intonation.

Now some people have a naturally quiet voice, some speak extra fast and some have a rough voice quality. Physiology and personality are the basis of these differences, yet the quiet speakers vary their loudness, the fast speakers vary their speed and the rough-voiced speakers vary their voice quality within their own limits. In the same way a man has a

naturally lower voice than a child, but both vary the pitch of their voice within their own limits.

Even more significant than the starting or finishing pitch of an intonation tune is its direction. Whether a falling tune falls from the top of our voice to the bottom or from just above midway to just below midway, it is still a fall, and the hearer hears it as such. Whether a fall-rise happens high in the voice or low, and whether it is wide or narrow, it is still a fall-rise. Pitch matters, but *change* of pitch matters more.

One great difference between singing and speaking is that the melody of a song has a musical meaning that is often independent of the meaning of the words, whereas the intonation of our speech depends entirely on the meaning of what we are saying. To put it more precisely, the intonation of a sentence depends on the situation— who we are talking to, what we are talking about, what has been happening— and our attitude to what we are saying— urgency, casualness, surprise and so on.








For an example of situational intonation, which is intimately linked to stress and the question of old and new information, write the words "I thought it was going to rain" on a piece of paper and ask a native English speaker to take it to the window and say it on a rainy day. Tape-record what he says, if possible. Then wait for a sunny day and repeat the process. Compare the recordings. The reason for the difference is that on a rainy day "rain" is old information, whereas on a sunny day it is new.

For an example of attitudinal intonation, listen to a native English speaker angrily telling a disobedient child "Don't sit on that chair!" and then using the same words as a friendly warning to someone who does not realise that the chair is about to collapse.

Of course, we cannot draw sharp lines between these categories: in the case of "I thought it was going to rain" the speaker's disappointment or pleasure with the weather will affect his intonation, and in the case of "Don't sit on that chair!" the question of whether you are talking to a naughty child or a friend is a situational one. Linguists are a long way from agreeing about what is the basis of intonation, but the practical teacher and the realistic learner need not worry themselves too much with theory. As long as we realise that intonation is only one of a group of

features that all interact, we are on the road to success. The exercises in this course give practice in word-linking, vowels in unstressed syllables and sentence rhythm, as well as in intonation and sentence stress.

The coloured symbol (the intonation marks over the printed dialogues) respects the following conventions:

- a** A *thick* line marks the most important stress in a sentence. Other degrees of stress are marked with *thin* lines.
- b** In real speech there are endless steps between high and low pitch, but we have simplified them to three: high, mid and low. The symbols are intended as a guide so that the eye can help the memory and the ear, but the most important thing is the tape.
- c** Because of personal variations from speaker to speaker, we have used the symbol  (or in its extended form ) for the commonest type of yes/no question, even though on different occasions the speakers on the tape may actually say , , or , with no difference in meaning or attitude.
- d** For the fall-rise heard in Hopes and Wishes, Warnings and so on, we have used the symbol  (or in its extended form ) in all cases, even though the little rise before the fall may sometimes be quite strong, and sometimes absent altogether.

The point of all these simplifications is to make the symbols easier to read and the pattern easier to remember.

How to use this course.

To the student

The exercises ask you to do three things: to listen, to repeat and to respond. In real life, of course, you will always be responding, sometimes to a situation and sometimes to another person's words: your response may be a question, an answer, a piece of advice, a warning, a word of thanks, and so on. Now, the stress and intonation of your response will depend on two things:

- a** the situation you see or the words you hear;
- b** your own attitude to what you say in response.

Listening practice is vitally important: when you open your mouth to speak your own language, you can hear with your mind's ear exactly how your words will sound. You have in your head a perfect sound-picture of your language, born of years of listening. In order to get a good sound-picture of a foreign language—especially if you are already an adult when you are studying it—you need to listen more intensively and more *consciously*. When you do each lesson in this course for the first time—or even the first three times—feel free to do it as listening only, without repeating or responding. When you feel really ready to work actively, do so, but don't hurry it.

Repetition practice concentrates not only on stress and intonation but also on linking words together without a break, so that your speech will flow smoothly forward. Much of this practice consists of short pieces of sentences, which have no meaning alone. This practice must be taken seriously, for it is muscular exercise of the same kind as karate or playing the violin. It is hard work and there is no short cut.

Response practice is more fun, as you must create sentences of your own. Most of the response drills have four phases:

- 1** The cue, followed by a ●, which is the signal for you to respond.
- 2** Time for you to respond.

- 3 The right response, followed by a ■ , which is the signal for you to repeat.
- 4 Time for you to repeat.

Of course there are often many responses that are all equally right, and in such cases we have chosen the one that will be most useful in real life.

A few response drills have no phases 3 and 4.

Remember the tape is your servant. If it gives you too little time, stop it. Rewind not only after the lesson to repeat the whole lesson, but also *during* the lesson if you wish, in order to repeat a section. When you come to a piece you know really well, run the tape forward. The tape doesn't know what you need most. You and your teacher do know.

To the teacher

As many languages have intonation patterns—even systems—widely different from that of English, the student here is not presented with numerous finely-differentiated variants. We have instead chosen what appear to be the most generally serviceable tunes, maintaining their distinctness as far as is natural. Within the English-speaking world, of course, there is great diversity between one dialect and another in the tunes used, but the underlying *system*—that is to say the number of basic tunes and the principles of stressing and destressing—remains much the same. So if there are patterns on the tape that you find unacceptably different from those in use in the variety of English the student wants to learn, you can always use the same material from the book but substitute your own vocal cues for repetition and response.

Equally some exercises will be less useful to students of certain nationalities than others. If your judgement tells you that a certain section can be missed out, no harm will be done, as the broad headings (Greetings, Asking WH-questions etc) are relatively independent. In the early stages of work, listening is all-important, and the student who simply listens his way through a section or more without actively responding will not be wasting his time. After one or two such listening sessions, however, the student must be encouraged to work really hard at pronunciation, aiming at overall shape and rhythm, with good rhythm, rather than worrying too much about individual tricky sounds.

Greetings

1 Listen to David and Harriet:

Harriet Hello, David.

David Hello, Harriet.

H and D Hello, Jo.

In this course, when Harriet and David speak to you, they will call you 'Jo'. In English-speaking countries the name 'Jo' is used for men *and* women. For women it is written JO and for men JOE, but the pronunciation is the same. Now when the speakers on this tape call you 'Jo', they want you to answer them. Listen again.

Harriet Hello, David.

David Hello, Harriet.

Harriet Hello, Jo.

David Hello, Jo.

Now David and Harriet are going to speak much more slowly, so that you can easily hear how the voice goes up and down. We call this extra-slow speech 'slow motion'.

Harriet Hello, David.

David Hello, Harriet.

Now do that again, at natural speed:

Harriet Hello, David. ■

David Hello, Harriet. ■

2 If you do not know a person very well, it is better to say *Good morning, Good afternoon, or Good evening.* Listen to this:

David Good morning, Mrs Hopkinson.

Mrs H Good morning, Mr Matthews.

Harriet Good afternoon, Professor Bannister.

Prof B Good afternoon, Miss Gulliver.

Now it is your turn. You know Mrs Hopkinson, but not very well. Answer her.

Mrs H Good evening, Jø. ●

Here is Professor Bannister. Answer him.

Prof B Good morning, Jø. ●

3 Now listen to two close friends when it is time to go:

David ~~Ah!~~ Here's my bus. Cheerio, Harriet.

Harriet Cheerio, David.

Here they are again, in slow motion: be ready to repeat:

David Cheerio, Harriet. ■

Harriet Cheerio, David. ■

Now back to normal speed: be ready to answer:

David Cheerio, Jø. ●

Harriet Cheerio, Jø. ●

In the same way:

David Bye-bye, Jø. ●

Harriet Bye-bye, Jø. ●

And for people you do not know so well:

Harriet Goodbye, Mrs Hopkinson. ■

David Goodbye, Mr Matthews. ■

Mrs Hopkinson would like to say goodbye:

Mrs H ~~Well,~~ it was nice to meet you, Jø. Goodbye. ●

And so would Mr Matthews:

Mr M Well, I must be going. Goodbye, Jo. ●

If it is bedtime, of course, you say:

Harriet Goodnight, David.

David Goodnight, Harriet.

This is used for close friends *and* for people you do not know so well.

David Goodness! It's eleven o'clock at night. I must go.
Goodnight, Jo. ●

Harriet Here comes your last bus home, Jo! Goodnight. ●

4

As you know, we can often say the same thing in two different ways. For example: *It's starting to rain* and *It's beginning to rain*. The words are different, but the meaning is the same. The same thing sometimes happens with intonation. Listen and see if you notice the different intonations:

Harriet Good morning, David.

David Good morning, Harriet.

Harriet Good morning, David.

David Good morning, Harriet.

Harriet Good morning, David.

David Good morning, Harriet.

Harriet Good morning, David.

David Good morning, Harriet.

We use all of these with the same meaning and in the same situations. It is the same for *Good morning*, *Good afternoon*, *Good evening*, *Hello*, but it is *not* the same for *Cheerio*, *Bye-bye*, *Goodbye*, *Goodnight*. These four, used when we leave someone, are almost always spoken like this:

David Cheerio, Jo.

Harriet Goodnight, Jo.

5

When you meet someone for the first time, you say *How d'you do*. The other person replies in exactly the same way: *How d'you do*. It's not really a question, and it shouldn't sound like a question. Harriet is going to introduce you to her friend Alan:

Harriet Alan, I'd like you to meet Jo.

Alan How d'you do, Jo.

Let's practise that once in slow motion:

Jo How d'you do, Alan. ■

At normal speed:

Jo How d'you do, Alan. ■

Some people do without the name, saying just *How d'you do*. David would like to introduce you to his friend Colonel Reeves:

David Colonel Reeves, I'd like you to meet Jo.

Colonel R How d'you do. ●

6

Now listen to this telephone conversation:

Harriet Hello. Lyford 4242.

David Oh, hello. Could I speak to Harriet, please.

Harriet It's Harriet speaking.

David Hello, Harriet. It's David here.

Harriet Hello, David. I didn't recognize your voice.

David I didn't recognize yours, either. It's a bad line.

Listen to the beginning again and be ready to repeat:

Harriet Hello. Lyford 4242. ■

A little later David says:

David Hello, Harriet. It's David here.

Let's practise that:

David Hello, Harriet. It's David here. ■

Now your number is Lyford 3131. Harriet's going to ring you; and as you're near the phone you answer it after two rings:

(you answer the telephone)

Harriet Hello. It's Harriet here. ●

(you reply)

We hope the conversation went like this:

Jo Hello. Lyford 3131.

Harriet Hello. It's Harriet here.

Jo Hello, Harriet. It's Jo here.

Do it once more, just to be sure.

7

Notice these useful expressions using *See you*. They are common between close friends. Here are some to practise:

Harriet See you tomorrow. ■

David See you next week. ■

Harriet See you after half-term. ■

David See you at Christmas. ■

Harriet See you the year after next. ■

Now tell Harriet you'll see her on Saturday. ●

Jo See you on Saturday, Harriet. ■

Tell David you'll see him at the meeting on Wednesday. ●

Jo See you at the meeting on Wednesday, David. ■

Thanks and apologies

8

Listen to Mr Watkins and his secretary, Miss Roke:

Miss R Here's the letter from Mr Harris, Mr Watkins.

Mr W Thank you, Miss Roke.

Miss R Would you like Mr McGill's letter, too?

Mr W No, thank you.

Miss R Oh . . . shall I bring you the last year's accounts?

Mr W Yes, please.

Listen again, repeating Mr Watkins's part. Notice the intonation of *Thank you*:

Mr W Thank you. ■

Thank you, Miss Roke. ■

Thank you, Professor Bannister. ■

Do that last one again, starting at the end:

Mr W . . . Professor Bannister. ■

Thank you, Professor Bannister. ■

9

Now notice the intonation of *Yes, please* and *No, thank you*:

Harriet Yes, please. ■

Yes, please, David. ■

Yes, please, Mrs Hopkinson. ■

David No, thank you. ■

No, thank you, Mrs Hopkinson. ■

If we do not want to be too formal, we usually say *No, thanks*:

David More tea, Harriet?

Harriet No, thanks.

David More tea, Jo? ●
 Harriet Have some more cake, then, Jo. ●

In the same way, *Thanks* is not so formal as *Thank you*:

Harriet ~~Oh, I~~ posted these letters for you, David.
 David Thanks.
 Harriet And I got you your tomatoes, Jo. ●

Of course, you could say: *Thanks very much* or *Thanks very much indeed*. Listen and repeat exactly what you hear:

Harriet Thanks very much indeed. ■

10

Go back to part of the conversation at the beginning of section 7:

Miss R Here's the letter from Mr Harris, Mr Watkins.
 Mr W Thank you, Miss Roke.
 Miss R Would you like Mr McGill's letter, too?

Notice that when Mr Watkins says *Thank you, Miss Roke*, Miss Roke does not reply to his thanks. She goes on to the next idea. In a situation like this, it would be strange to say *Not at all*, because it is Miss Roke's job to do things for Mr Watkins, and he says *Thank you* automatically. But when someone is really grateful and thanks you from the heart, you generally answer *Not at all*.

David That's very kind of you, Harriet. Thanks very much indeed.
 Harriet Not at all.

Now repeat exactly what you hear:

David Not at all. ■

Make it long at the end . . . taaaaa:

David Not at all. ■

We often use this as an answer when someone says something like: *Sorry I'm late* or *Sorry to disturb you*.

David Sorry to telephone you so late, Harriet.
 Harriet Not at all, David.

11

Here is a situation. It is your birthday and friends are arriving at your house with presents. You open the door to Alan:

Alan Sorry I'm so late, Jo.
Oh . . . and I've brought you a little present.
Not at all. Sarah couldn't come. I'm afraid, but she left a note for me to give you; shall I read it you?
Dear Jo, sorry about tonight. Hope to see you at my birthday party next month. Love, Sarah. You've got her address, haven't you? I'll write it down for you if you like . . .

12

Now practise some useful apologies. First of all, listen and repeat:

Alan Sorry.
Sorry, Jo.
Sorry I'm late.
Sorry I'm late, Bob.
Sorry I'm so late, Bob.

Or if you are telephoning David after ten at night:

Jo Sorry to ring so late.
Sorry to ring so late, David.

Now it is half past ten, and you have got to ring Professor Bannister: do not say *Hello*, say *Good evening*.

Prof B *(answers telephone)* Hello. Ashbury 292. Bannister here.

13

In these next few exercises we shall give you a situation, and give you time for your answer. Then we shall give the correct answer and finally you will have time to repeat it:

1. It is very early in the morning. You are ringing a friend. What do you say? ●

Jo Sorry to ring so early. ■

2. A friend is studying. You disturb her. What do you say? ●

Jo Sorry to disturb you. ■

3. A friend is helping you to do something, and you feel a bit uncomfortable because you are taking his time: ●

Jo Sorry to take your time. ■

4. Two friends are talking, but you have got something important to tell them. You interrupt them: ●

Jo Sorry to interrupt you. ■

14

Now listen to these three short dialogues. In each one, someone says *Sorry*; and in each one the answer is different.

Alan Hello, Sarah. Sorry to keep you waiting.

Sarah Not at all.

Harriet Hello, David. Sorry to keep you waiting.

David That's all right.

David Sorry to keep you waiting, Alan.

Alan I should think so too.

Here is the first one again:

Alan Hello, Sarah. Sorry to keep you waiting.

Sarah Not at all.

Alan is probably not late at all, and even if he *is* a bit late it does not matter, so Sarah says *Not at all*. Here is the second one again:

Harriet Hello, David. Sorry to keep you waiting.
David That's all right.

Harriet *is* late, but David does not mind. Here is the third one again:

David Sorry to keep you waiting, Alan.
Alan I should think so too.

As you can hear, Alan's angry because David is late. Now listen and repeat:

Sarah Not at all. ■
David That's all right. ■
Alan I should think so too. ■

So and *too* are long. Practise them again:

Alan I should think so too. ■

Here are three situations. You take part. Remember your name is Jo.

Last night there was a noisy party until three in the morning. You could not sleep at all, and you are tired and angry now:

Alan Sorry about the noise last night, Jo. ●
Jo I should think so too. ●

Harriet has broken your favourite cup, but it was an accident:

Harriet Sorry about your cup, Jo. ●
Jo That's all right. ●

You are expecting a telephone call from David, and he rings at nine-thirty in the evening:

David Hello, Jo. It's David here. Sorry to ring so late. ●
 Jo Not at all. ●

15

There is another way of saying sorry, using *I'm afraid* . . . :

David D'you know Sarah's address, Harriet?
 Harriet I'm afraid I don't, David.

Repeat Harriet's answer:

Harriet I'm afraid I don't, David. ■

Here is another example:

Mr W Can you speak Spanish, Miss Roke?
 Miss R I'm afraid I can't, Mr Watkins.

Repeat Miss Roke's answer:

Miss R I'm afraid I can't, Mr Watkins. ■

Here are more examples:

Mr W Can you speak Ugdi? ●
 Miss R I'm afraid I can't. ■
 Mr W And do you know the capital city of Ugdistan? ●
 Miss R I'm afraid I don't. ■
 Mr W So you haven't been to Ugdistan? ●
 Miss R I'm afraid I haven't. ■

Be careful to join the words together:

Miss R I'm afraid I haven't. ■

16

Now why do we sometimes say *I'm afraid* . . . and sometimes *I'm sorry* . . . ? Listen to this conversation in a shop:

Customer D'you sell garden tools, please?

- Shopkeeper I'm afraid we can't help you, sir.
- Customer Any idea where I should try?
- Shopkeeper What about Cook's in the Market Place?
- Customer That's an idea. I'll go down there now. Many thanks.
- Shopkeeper Well, I'm sorry we can't help you.
- Customer That's quite all right. Cheerio.

Here is one more example:

- David Come in, Harriet. I'm afraid it's rather cold in here today.
- Harriet It is, isn't it? Are you having trouble with the heating?
- David Mmm. These things always happen in January, don't they?
- Harriet Oh, well! That's life. I'll keep my coat on, I think.
- David Good idea. Sorry it's so cold. Anyway, they're coming to repair it tomorrow.

As you see, we use *I'm afraid* to introduce new information. In the shop dialogue, the shopkeeper answers the customer's question with *I'm afraid we can't help you, sir*. *We can't help you* is important new information. But at the end of the dialogue the shopkeeper repeats *we can't help you, I'm sorry we can't help you* which is now old information. It does not say anything new. The important thing now is that the shopkeeper is sorry. In the second dialogue David told Harriet before she came in that it was cold in the house. This was new information to Harriet, because David's house is usually warm in winter. But a little while later David repeats that the house is cold, although they both know it, because he wants to remind Harriet that he is sorry to invite her into a cold house. Listen again to both dialogues and be ready to repeat.

17

Remember that *Excuse me* is *not* the same as *Sorry*. Listen to this dialogue:

- Sarah Where is the station? Can you find it on your map, Alan?

- Alan No, I can't. Let's ask someone.
- Sarah What about that man across the road? He might know.
- Alan Good idea. Excuse me! Excuse me. Could you tell me the way to the station, please?
- Man I'm sorry! I'm a stranger here myself.
- Alan Oh. Thanks very much all the same.
- Sarah Hey! That girl running in front of us: she's just dropped something. Excuse me!!!
- Alan No. She didn't hear . . . Hey! It's a railway ticket. I'll put it in my pocket.
- Sarah Come on. We can catch her if we run . . . Hey!! Excuse me! You've dropped this!
- Girl What's that? Oh! Oh, my ticket! I'm most grateful!
- Sarah We called you just back there, but you didn't hear.
- Girl Well, I was hurrying to catch a train, but I think I've missed it anyway. I'll get the next one.
- Alan So you're going to the station? What luck!
- Sarah We're going there, too, but we couldn't find it.
- Girl Oh, it's not far from here. Well, I'm glad I can help you. You've certainly helped me!

18

As you heard, we use *Excuse me* to get someone's attention. We use it in restaurants when we want the waiter, for example. We never snap our fingers or clap our hands. Listen to David and Harriet in the White Horse Cafe:

- David Excuse me.
- Waiter Yes, sir?
- David We'd like two tomato soups, please . . .
- Waiter Two tomato soups . . .
- Harriet . . . and two mushroom omelettes, please.
- Waiter Certainly, madam.

Listen again, repeating David's part *and* Harriet's part.

Here is more practice, with names and without names.

David Excuse me. ■
Excuse me, Mr Watkins. ■
Excuse me, Professor Bannister. ■
Excuse me, please. ■

19

Notice that we use *Excuse me* only to get the other person's attention. Do not use it if the other person already knows that you want to speak. Between friends use *Hey!* Listen again:

Sarah Hey! That girl running in front of us: she's just dropped something. Excuse me!!!
Alan No. She didn't hear . . . Hey! It's a railway ticket. I'll put it in my pocket.

Although Sarah is already listening, Alan uses *Hey!* to show his surprise. We sometimes use *Hey!* to people we do not know, if the matter is very urgent:

Sarah Hey! Excuse me! You've dropped this!

So what do you say to someone if you see his coat burning? Catch his attention and tell him his coat is burning: ●

Jo Hey!! Your coat's burning! ■

And if someone is going to cross the road without looking, tell him to wait for that car: ●

Jo Hey!! Wait for that car! ■

Lastly, someone gets off a train but he leaves his umbrella on the seat. Tell him he has forgotten his umbrella: ●

Jo Hey!! You've forgotten your umbrella! ■

Congratulations, sympathy and surprise

20

Alan has just seen Sarah across the street. He wants to tell her something rather important:

Alan Hey! Sarah!

Sarah Hello, Alan. Nice to see you.

Alan And you. The results are out! The exam results!

Sarah Really? But they usually come out in September, or even October.

Alan I know. Anyway, you've passed your music exam! Well done!

Sarah Never! I was sure I was going to fail. Well, well! And what about your physics?

Alan Oh, I failed it. Still . . .

Sarah You failed it? I'm sorry to hear that, Alan. That's bad luck.

Alan Oh, it was my fault entirely. I did no work at all!

Now listen to this part again; and repeat what Sarah says:

Alan The results are out! The exam results!

Sarah Really? ■

Alan You've passed your music exam! Well done!

Sarah Never! ■

The big surprise for Sarah is that she passed her exam, so she says *Never!* Listen and reply using *Never!*

Alan Hey, Jo! Bus and train tickets are going to be cheaper next month! ●

Harriet Have you heard the news, Jo? All students of English can have a free holiday in the USA. ●

Be careful of the pronunciation: the first part of *Never!* is quite short, but the second part is longer. When it is not such a big surprise, it is enough to say

Really? Listen and reply using *Really?*

Sarah I'm learning Arabic, Jo! ●

David ~~Hey!~~ Jo! It's Harriet's birthday on Saturday! ●

Of course, you can also show surprise like this:

Miss R The new copying machine's here, Mr Watkins.

Mr W Is it?

Miss R But we can't use it till Wednesday.

Mr W Can't we?

But we shall practise that in a later chapter.

21 Now listen to Alan again:

Alan You've passed your music exam! Well done!

Here are Harriet and her father. Repeat her father's part:

Harriet Dad! I've passed my music exam!

Father Well Done! ■

Harriet I got ninety-two per cent!

Father Really? Well done! ■

Now you answer these:

Harriet Jo! I've passed my driving test! ●

Jo Really? Well done! ■

David Have you heard about the football match? We won, Jo! ●

Jo Really? Well done! ■

22 Another way of congratulating someone is like this:

Harriet Hey, Alan! I've passed my driving test!

Alan Good for you!

Repeat that once more:



Alan Good for you! ■

What do you say if Alan says this:

Alan Jo! Harriet's passed her driving test! ●

Jo Good for her! ■

Here is another:

Harriet David's got a new job, Jo. It's much better than his last job! ●

Jo Good for him! ■

And another:

David Have you heard the football results? The Brazilians have won again! ●

Jo Good for them! ■

But what do we say if the news is not so good? Listen to Sarah and Alan again:

Sarah What about your physics?

Alan Oh, I failed it.

Sarah You failed it? I'm sorry to hear that, Alan. That is bad luck.

Practise that once more:

Sarah I'm sorry to hear that, Alan. ■

Alan I'm sorry to hear that, Professor Bannister. ■

Here are one or two for you:

David Hello, Jo. I'm afraid I can't come this evening. My brother's had a motor bike accident. ●

Harriet I don't feel well, Jo. I think I'd better go home. ●

23

Very often we start our sympathetic answer with *Oh dear!*Alan *Oh, dear. I'm sorry to hear that.*

Now you try:

Sarah *Jo! Someone's stolen my bicycle.*Alan *My father's business isn't going well, I'm afraid.*When it is not so serious we often say *That is bad luck.*Harriet *How did the swimming go, David? I'm sorry I couldn't come and watch you.*David *Oh, I won the first race, but I lost the second and third.*Harriet *Oh, dear. That is bad luck.*

Repeat Harriet's words:

Harriet *Oh, dear. That is bad luck.*

Now practise these:

Sarah *I ran to the station, but I just missed the train.*Alan *I telephoned the theatre, but all the seats were sold, so I couldn't get any.*

24

Revise what we have done. Do not forget to use *Really?* and *Never!* when necessary.David *There's a new language school in Oxford, Jo!*Jo *Really?*David *But you won't believe the name: it's called The Hippopotamus School of English!*Jo *Never!*Harriet *I wanted a job there, but I didn't get it.**Oh, dear. That is bad luck.*Harriet *But my sister applied, and she got it!*Jo *Good for her!*

Reassurances

25

Reassurances are all those words and expressions that make the other person more comfortable, less worried. Here are a few common ones for practice:

- Alan Don't worry. ■
 Never mind. ■
 There's no hurry. ■
- Sarah It's quite easy. ■
 It only takes a minute. ■
 That's enough. ■

Listen and repeat Sarah's part:

- Alan Sorry to keep you waiting, Sarah.
 Sarah That's all right. ■
- Alan I couldn't get any real orange juice -- only synthetic stuff.
 Sarah Well, that's better than nothing. ■
- Alan The trouble is -- the shops are shut tomorrow.
 Sarah Never mind. ■

What does the dentist say when you are afraid it might hurt? ●

- David It won't hurt. ■

Or if you are afraid it might take a long time? ●

- David It won't take long. ■

And what do you say if you are going out for a few minutes? Tell everyone you will not be long. ●

- Jo I won't be long. ■

How do you tell a friend there is nothing to worry about? ●

Jo There's nothing to worry about. ■

Now Harriet wants to tell you a secret, but is anxious; try to put her mind at rest:

Harriet There's something I'd like to tell you, Jo, only I'm afraid someone's listening. ●

Jo No-one's listening. ■

Harriet Are you sure? The other thing is — I'm afraid you'll tell someone. ●

Jo I won't tell anyone. ■

Harriet Or you might laugh at me. ●

Jo I won't laugh at you. ■

Harriet Well, in that case I'll tell you. You see, the other day I was at a party . . .

26

Very often, reassurances use the word *only*. Listen and repeat Alan's part:

Sarah Do hurry up, Alan. We'll be late.

Alan Well, it's only six o'clock. ■

Sarah That means we've got to be there in an hour!

Alan Well, it's only a birthday party. ■

Sarah Yes, Alan, but it's your cousin . . . I mean, it's bad to turn up late.

Alan Yes, but he's only a distant cousin. ■

We can also extend the last one.

Alan Yes, but he's only a distant cousin of mine. ■

Yes, but he's only a distant cousin of mine, Sarah. ■

As you can hear, there is more than reassurance here; there is a bit of impatience, too. You are with Mr Watkins, who sees a child throwing stones at the blank wall of an empty house. A blank wall is a wall without any windows. But it is only a blank wall and only an

empty house. And anyway, he is only a child.

Mr W Just look at that horrible little boy, Jo. ●

Jo Yes, but he's only a child. ■

Mr W But he's throwing stones at a wall. It's downright dangerous! ●

Jo But it's only a blank wall. ■

Mr W That's all very well, but it's the wall of a house. ●

Jo Yes, but it's only an empty house. ■

Now here are Harriet and David, expecting some visitors David does not like. Repeat Harriet's part:

David Oh, Heavens! The Hodnippes are coming tonight!

Harriet They're not coming till eight o'clock. ■

David In other words I've got to sit here for two hours dreading the doorbell.

Harriet Well, they'll be gone by half past ten. ■

David I don't know how I shall stand it!

Harriet They're not that bad, David. ■

We suggest you do sections 1-26 again. You may feel that this is not necessary but it is important to be able to say everything quickly and easily. Remember, more practice means more progress!

Yes/No questions

27

David had to go to Newbury today. He gets back at nine o'clock in the evening. Harriet opens the door:

Harriet Hello, David. I'll take your coat.

David Thanks, Harriet. Whew!

Harriet Are you tired?

David Mmm . . . a bit. Ooh! That soup smells good!

Harriet Are you hungry?

David I'm absolutely starving.

Harriet Did everything go well?

David Pretty well. Cool! Baked potatoes! . . .

Here are Harriet's questions again. Be ready to repeat:

Harriet Are you tired? ■

Are you hungry? ■

Did everything go well? ■

Now we would like to ask some questions with *Are you . . .?* Repeat the right answer when you hear it, too.

Alan Where can I get some orange juice? ●

Jo Are you thirsty? ■

David That omelette looks good! ●

Jo Are you hungry? ■

Sarah (yawns) ●

Jo Are you tired? ■

Harriet (groans) Get the doctor, Jo. ●

Jo Are you ill? ■

And what do you say to someone standing at a bus stop? ●

Jo Are you waiting for the bus? ■

Now, you have just found David's pen on the floor. He comes in, looking worried. He has lost his pen, remember: ●

Jo Are you looking for your pen? ■

28 Now listen to Miss Roke:

Miss R Good morning, Mr Watkins. Did you enjoy your holiday? ●

Here she is again. Be ready to repeat:

Miss R Did you enjoy your holiday? ■

Now ask some questions like that. What do you say to someone just back from a football stadium? ●

Jo Did you enjoy the match? ■

. . . and to someone just back from the cinema? ●

Jo Did you enjoy the film? ■

. . . and to someone just back from the theatre? ●

Jo Did you enjoy the play? ■

Now listen and repeat as we gradually lengthen that last sentence:

Jo Did you enjoy the play? ■

Did you enjoy the play you went to see? ■

Did you enjoy the play you went to see on Monday night? ■

Did you enjoy the play you went to see on Monday night,
Professor Bannister? ■

Notice how the rising intonation in these sentences is spread out over more and more syllables. The strongly stressed syllable is still *play* and the gradual rise begins at the end of that word; the very last syllable of all takes the sharpest rise.

Do that long question again, building it up from the end:

Jo Did you enjoy the play you went to see on Monday night, Professor Bannister? ■

29

Of course, the main stress does not *have* to be on *play*. It can be anywhere, according to the meaning. Listen to this:

David I went to a play last night.

Harriet Oh. Did you enjoy it?

David I did. I saw some people I knew.

Harriet Did you speak to them?

After you have repeated Harriet's questions in the section there will be some questions for *you* to ask:

Harriet Did you enjoy it? ■

Did you speak to them? ■

Be careful to pronounce *to them* properly?

Harriet Did you speak to them? ■

Now do these:

David I found a banana on the kitchen table last night, Jo. ●

Jo Did you eat it? ■

David There was a marvellous accordion at the market this morning, Jo. Very cheap. ●

Jo Did you buy it? ■

David At that meeting yesterday, you know, a lot of questions came into my mind. ●

Jo Did you ask them? ■

David I found on the last day of my holiday in Spain I had a lot of coins in my purse that I couldn't change into sterling. ●

Jo Did you spend them? ■

30

Now listen to Sarah and Alan:

Sarah You really ought to give up smoking, Alan. It isn't good for you.

Alan I know it isn't; but what about sugar and salt and butter and strawberries and . . .

Sarah Are strawberries bad for you?

Alan Well, I read that they were, if you ate too many. It was in Health News. Do you read Health News?

Sarah Only if I can't find anything better.

Here is Sarah's question again:

Sarah Are strawberries bad for you?

The most strongly-stressed word here is *strawberries*, because we are already talking about other things that are bad for you. The new, important idea is *strawberries*. Listen and repeat:

Sarah Are strawberries bad for you? ■

Here are a few exercises:

Alan Well, Jo, lots of things are bad for you: potatoes, . . .

Jo Are potatoes bad for you? ■

Alan Mind you . . . there are plenty of things that are good for you, too. Apples, fish, grass . . .

Jo Is grass good for you? ■

Alan Oh, yes . . . according to the food experts. George, for example . . .

Jo Is George a food expert? ■

Notice that in these examples the meaning would be the same even if we added the word *too*. Listen and repeat what Sarah says:

Alan Well, Jo, lots of things are bad for you: potatoes, . . .

Jo Are potatoes bad for you, too? ■

Alan Oh, yes . . . according to the food experts. George, for example . . .

Jo Is George a food expert, too? ■

She means, of course:

Jo Oh, yes. I knew Professor Bannister was a food expert, but I didn't know George was.

Here is Alan's question from the dialogue again:

Alan I read it in Health News. Do you read Health News?

Here again, the meaning is:

Alan Do you read Health News, too?

But he does not need to say *too*, because the heavy stress on *you* makes the meaning clear. Listen and repeat, remembering that words like *you*, *he*, *them* in English are often without stress and very short, but that they are sometimes very long, carrying a very heavy stress:

Alan Do you read Health News? ■

31

In these next few exercises, Sarah asks you a question. Reply with *Yes*, and then ask her the same question, as in this example:

Sarah D'you like autumn, Alan?

Alan Yes. Do you like autumn?

The first exercise is the example:

Sarah D'you like autumn, Jo? ●

Jo Yes. Do you like autumn? ■

Sarah Have you been to Egypt, Jo? ●

Jo Yes. Have you been to Egypt? ■

Sarah ~~Are you taking your exam in June, Jo?~~ ●

Jo ~~Yes. Are you taking your exam in June?~~ ■

Sarah ~~Did you spend your summer holiday camping, Jo?~~ ●

Jo ~~Yes. Did you spend your summer holiday camping?~~ ■

Of course, your answer could be much shorter, like this:

Sarah ~~Did you spend your last summer holiday camping?~~

Jo ~~Yes. Did you?~~

Repeat that once more.

Jo ~~Yes. Did you?~~ ■

Here are some examples for practice:

David ~~Have you taken your books back to the library, Jo?~~ ●

Jo ~~Yes. Have you?~~ ■

David ~~Are you spending Easter at home, Jo?~~ ●

Jo ~~Yes. Are you?~~ ■

David ~~Hey, Jo! Did you see last night's programme on world agriculture?~~ ●

Jo ~~Yes. Did you?~~ ■

Now a warning: do not confuse *did you? have you?* etc. with the Echo-Questions, which are written in the same way but sound quite different. If you would like to compare them, go on to page 86.

32

The next exercise is a little different from previous ones. Here you are a reporter interviewing Mr Kent on his hundredth birthday. Ask him questions, and we will whisper the idea to you like this:

Alan ~~Ask him whether he feels a hundred.~~

Jo ~~D'you feel a hundred, Mr Kent?~~

Mr Kent ~~No, I feel about seventy-two.~~

Alan ~~Ask him whether he can remember his childhood.~~

Jo Can you remember your childhood?

Mr Kent Oh yes, I can remember it better than last week.

One important point: listen carefully for the most strongly-stressed word in Alan's prompt:

Alan Ask him whether he feels a hundred.

Notice the falling intonation on *feels*. This is because the most strongly stressed word in the question is *feels*. Now you ask the questions and remember to stress the most important word in the question.

Radio Voice And now, our reporter Jo interviews Mr Charles Kent, who celebrates his hundredth birthday today.

Alan Ask him whether he feels a hundred. ●

Jo D'you feel a hundred, Mr Kent? ■

Mr Kent No, I feel about seventy-two.

Alan Ask him whether he can remember his childhood. ●

Jo Can you remember your childhood? ■

Mr Kent Oh yes, I can remember it better than last week.

Alan Ask him whether he got many cards this morning. ●

Jo Did you get many cards this morning? ■

Mr Kent Oh, there were hundreds. I haven't counted them yet. If any of those kind people are listening, I'd like to say thank you very much.

Alan Ask him whether there was one from the Queen. ●

Jo Was there one from the Queen? ■

Mr Kent Oh yes, there was. I'm very proud of it. Well, I must go to bed now. Thank you very much. Goodnight. ●

Jo Thank you, Mr Kent. Goodnight. ■

33

To finish this chapter, here are some very short yes/no questions. Listen:

- Mr W What was Switzerland like, Miss Roke?
- Miss R Switzerland?
- Mr W Yes. You went skiing there, didn't you?
- Miss R Skiing?
- Mr W Yes. With your boy-friend.
- Miss R My boy-friend?
- Mr W Well, y-yes. I mean, didn't you, I mean . . . ?
- Miss R I assure you, Mr Watkins, that I have never been to Switzerland, I cannot ski and I have no boy-friend. This morning's post is on your desk.

Now repeat what Miss Roke says:

- Miss R Switzerland? ■
- Skiing? ■
- My boy-friend? ■

Here are one or two for you:

- David Hello, Jo! How did you enjoy Albania? ●
- Jo Albania? ■
- David Yes. Did you enjoy your mountaineering? ●
- Jo Mountaineering? ■
- David Mmm. Did Elizabeth enjoy it, too? ●
- Jo Elizabeth? ■
- David Sorry . . . how stupid of me. I meant your grandfather.
Did he enjoy it? ●
- Jo My grandfather? ■

34

All the questions so far have ended like this:

or or

But not all yes/no questions end like that. Listen to this dialogue and repeat Alan's part:

- Alan Come in, Sarah. Would you like some coffee? ■

Sarah No, thanks, Alan.

Alan Would you like some tea? ■

Sarah No. I'm OK, thanks.

Alan Will you have some orange juice, then? ■

Sarah P'raps I will, then. Thanks very much.

And here is a detective talking to a woman. Repeat the detective's part:

Detective Did you see anything unusual? ■

Woman Not as far as I can remember.

Detective Did you hear anything unusual? ■

Woman No, I don't think so.

Detective Did you notice a large green van parked in the street? ■

Woman I'm sorry, I didn't.

In those cases, as you see, there is a series of questions all of the same form. The first one rises and the others fall. But even in these cases the rising intonation is often used for every question. It does not really matter. Here is a rather different kind of question:

Harriet Did you come by bike, David, or did you walk?

David Oh, I walked. By the way, that's a nice carpet. Is it Turkish or Persian?

Harriet knows that David always comes either by bicycle or on foot. He never comes by bus or by car. So which is it: bicycle or foot? Repeat what Harriet says:

Harriet Did you come by bike, David, or on foot? ■

And David is not an expert on carpets, but he knows that Harriet's carpet is Turkish or Persian. One or the other. Which? Repeat David's words:

David That's a nice carpet. Is it Turkish or Persian? ■

Now do these; be ready to think quickly:

Harriet ~~Mary's~~ had a ~~baby~~! Isn't it ~~wonderful~~? ●

Jo ~~A boy~~ or a ~~girl~~? ■

Harriet A ~~girl~~! She ~~had~~ it at the ~~weekend~~! ●

Jo ~~Saturday~~ or ~~Sunday~~? ■

Harriet ~~Saturday~~! At nine o'clock! ●

Jo ~~Morning~~ or ~~evening~~? ■

Or you could say:

Jo Did she ~~have~~ it in the ~~morning~~ or the ~~evening~~? ■

If you find it a little difficult to pronounce questions that fall at the end, try to forget the question-mark. Think of the sentence with a full stop at the end.

Answering yes/no questions

35

Listen and repeat:

Harriet No. ■

Sarah No. ■

Alan No. ■

Now practise the word *No*. Listen to Mr Watkins and Miss Roke, and repeat Miss Roke's part:

Mr W Were there any letters this morning?

Miss R No. ■

Mr W That's odd . . . Oh, before I forget . . . have you heard the news?

Miss R No? ■

Mr W Miss Roberts is getting married. Are you thinking of getting married at all, Miss Roke?

Miss R No!! ■

Now take those cases one by one.

Mr W Were there any letters this morning?

Miss R No. ■

She is not surprised or angry or worried. She simply answers the question. Here are some longer ways of replying.

Miss R No, there weren't. ■

No, there weren't, Mr Watkins. ■No, Mr Watkins, there weren't. ■

Be very careful to get a clear fall on *No*, especially when something else follows:

David Is it snowing?

Harriet No, it isn't. ■

David Did it snow yesterday?

Harriet Yes, it did. ■

David Was there any snow last year?

Harriet No, there wasn't. ■ (quietly) I think I'll go and work upstairs.

David Why? Are you busy, Harriet?

Harriet Yes, David, I am. ■

Now give true answers to the questions you hear. Do not worry about names, but give the longer answer, such as *Yes, I do* or *No, I don't*; *Yes, I am* or *No, I'm not*; *Yes, she has* etc.

Alan Hello, Jo. Come in. Have you met my parents?

A's father Are you English, Jo?

A's mother Oh, we thought you weren't. Have you been in Britain long?

A's father D'you find it cold in winter?

Alan Oh, come on. Poor Jo's heard those questions a thousand times before. Oh . . . can you speak Japanese, Jo?

A's mother Only there's a Japanese friend we'd like you to meet and his Engl . . .

A's father Have your parents been to Britain, Jo?

36

Now listen and repeat Alan's part:

Sarah Alan!

Alan Yes? ■

Sarah Have you heard of Kosmokrat?

Alan No? ■

Sarah Well, you know all those satellites?

Alan Yes? ■

Sarah Well, it's a new Soviet one. Did you hear about the latest American one last week?

Alan No? ■

When Alan says *Yes?* or *No?* he really means *Go on! Tell me more!* Try one or two:

David Jo! Are you there? ●
 Well, d'you know a girl called Fra Puxman? ●
Don't you? Well, you know the Niagara Falls? ●
 And you remember the exact height of the Falls? ●

37

Listen to this and repeat Miss Roke's part:

Mr W Are you thinking of getting married, Miss Roke?
 Miss R No, I'm not!!! ■
 Mr W Is that the truth, Miss Roke?
 Miss R Yes, it is!!! ■
 Mr W Do you ever open my private letters, Miss Roke?
 Miss R Your private letters, Mr Watkins? No, I don't!!! ■

Mr Watkins has no right to ask such rude questions. Now you will hear some equally rude questions. Be ready to answer:

David Are you drunk, Jo? ●
 Jo No, I'm not!!! ■
 Sarah Did you wash your face this morning, Jo? ●
 Jo Yes, I did!!! ■
 Mr W Have you been reading my letters, Jo? ●
 Jo No, I haven't!!! ■

Or you might say:

Jo No, Mr Watkins, I certainly haven't!!! ■

38

So far, all our answers have been a clear *Yes* or *No*, but often the situation is more difficult. Listen to David and Harriet:

David You're good at languages, Harriet. Those people in front

of us . . . are they speaking Swedish?

Harriet I think so.

David Not Norwegian?

Harriet I don't think so.

David So they must be Swedish tourists.

Harriet Not necessarily.

David What d'you mean? Surely if . . .

Harriet Well, don't forget they speak Swedish in part of Finland, too.

David Oh, I didn't realize that. Do they speak with a different accent from standard Swedish?

Harriet I suppose so. I'm not really sure . . .

Here are Harriet's answers again:

Harriet I think so. ■

I don't think so. ■

Not necessarily. ■

Practise that once in slow motion:

Harriet Not necessarily. ■

At normal speed:

Harriet Not necessarily. ■

I suppose so. ■

39

One important thing: English-speaking people often say *I think so* even when they are absolutely sure. Here, Harriet may be sure about the language, or she may be a little doubtful. Anyway, she has had enough time to think about the matter, and, as David says, Harriet knows something about languages.

Later, though, Harriet answers with *I suppose so*, which means 'Don't ask me: I'm not an expert', or 'I haven't really thought about the problem'. Listen again, and repeat Harriet's answers:

- David You're good at languages, Harriet. Those people in front of us . . . are they speaking Swedish?
- Harriet I think so. ■
- David Not Norwegian?
- Harriet I don't think so. ■
- David So they must be Swedish tourists.
- Harriet Not necessarily. ■
- David What d'you mean? Surely if . . .
- Harriet Well, don't forget they speak Swedish in part of Finland, too.
- David Oh, I didn't realize that. Do they speak with a different accent from standard Swedish?
- Harriet I suppose so. ■

Here are some questions for you to answer. Remember, if you know something about the subject, use *I think so* or *I don't think so*; if you do not really know much about the subject, use *I suppose so* or *I don't suppose so*.

- Alan Jo, could I learn your language, d'you think? ●
- Sarah Would it take more than six months? ●
- David Mmm. Is your language more difficult than Welsh, for example? ●
- Harriet By the way, are there any Welsh speakers living in your country, Jo? ●

40

Here are some more answers ending with *so* for you to listen to and repeat:

- Alan Is it going to rain tomorrow, Sarah?
- Sarah I'm afraid so. ■
- Alan D'you think we'll have better weather for the weekend?
- Sarah I hope so. ■

Alan D'you think they'll cancel the cricket if it rains on Sunday?

Sarah I expect so. ■

Here is one that does not end with so:

Alan If they do cancel Sunday's cricket, d'you think they'll have it on Monday?

Sarah I doubt it. ■

I doubt it, Alan. ■

I very much doubt it, Alan. ■

And here is yet another odd one:

Mr W We've heard nothing from Marshall's, Miss Roke, yet we wrote to them three weeks ago. D'you think they're on strike?

Miss R I shouldn't be surprised. ■

I shouldn't be at all surprised. ■

I shouldn't be at all surprised, Mr Watkins. ■

41 Negative answers generally have the same intonation:

Alan Is it going to rain tomorrow, Sarah?

Sarah I hope not. ■

David D'you think Jo will have any problems living in Britain, Harriet?

Harriet I don't expect so, David. ■

But very often instead of I'm afraid not people say I'm afraid not.

Bus Driver Just a moment, luv.

Sarah What's wrong? Can't I take my bike on a bus?

Bus Driver I'm afraid not. ■

42

You will remember that when David said:

David ~~So they must be~~ Swedish tourists.

Harriet said:

Harriet Not necessarily.

Repeat that in slow motion; as you did before:

Harriet Not necessarily. ■

And at natural speed:

Harriet Not necessarily. ■David ~~Jo,~~ does everyone in your country want to learn English? ■Here are some more answers beginning with *Not*:Sarah ~~Do your parents go to~~ Scotland every year, Alan?Alan Not every year. ■Sarah ~~But when they do go to~~ Scotland, they always stay in the same hotel, don't they?Alan Not always. ■

In the same way:

Mr W ~~Didn't I write to~~ Marshall's?Miss R Not as far as I remember. ■Mr W ~~But aren't they on our~~ list?Miss R Not as far as I know. ■

Now Harriet and David.

Harriet ~~Lost his~~ job, did you say? Poor old George! D'you think he'll find another job easily?David Not at his age. ■

Harriet Poor old thing . . . Ooh, David. Are you using your pen?
David Not at the moment. ■

Here are some more examples for you to do. Remember you can use *Not as far as I remember.*; *Not as far as I know.*; *Not at the moment.*; *Not always.*

Sarah Have I ever given you my address, Jo? ●

Alan Isn't there some special connection between your town and Oxford, Jo? ●

Harriet Sorry to interrupt you, Jo, but are you using your umbrella at the moment? ●

David I suppose it's always nice weather in your part of the world, Jo, isn't it? ●

43

Many answers like *sometimes*, *generally*, take the same intonation:

Sarah Do your parents stay in the North of Scotland?

Alan Yes, generally. ■

Sarah D'you ever go with them?

Alan Yes, occasionally. ■

Sarah So you usually go away on your own?

Alan Yes, usually. ■

Sarah D'you ever go abroad?

Alan Yes, sometimes. ■

But more definite answers like *always*, *never*, must take a fall:

Miss R Do we ever export goods to the Kingdom of Cosgrovia?

Mr W No, never. ■

Miss R What about Olbia?

Mr W No, hardly ever. ■

Miss R Is that because of problems with the Olbian Government?

Mr W Yes, almost always. ■

Miss R Do they impose a heavy import tax?

Mr W Yes, always. ■

44

So if the answer shows 0 or 100 or something very near to 0 or 100 then the intonation falls. But if the answer is somewhere in the middle, we use the fall-rise. These next examples show the same principle:

Harriet What was the house like, David? Was it nice?

David Yes, it was marvellous. ■

Harriet Was the garden OK?

David Yes, it was reasonable. ■

Harriet Were there any apple trees?

David Yes, there were lots. ■

Harriet Plum trees?

David Yes, there were a few. ■

Harriet Was there an electric socket in most of the rooms?

David Yes, in every room. ■

Harriet What about washbasins?

David Yes, in some of the rooms. ■

Try some for yourself:

Alan Have you got any British friends, Jø? ●

Sarah D'you spend your weekends at home? ●

Alan D'you ever go out on Wednesday evenings? ●

Sarah Do any of your friends smoke, Jø? ●

Alan Can you see any trees from your room? ●

Sarah Are you ever tired after an English lesson? ●

Look at the next dialogue. Notice the intonation of the words like *probably* and *definitely* which are used in the same way as we have just practised. Repeat the doctor's part in this short consultation:

- Harriet D'you think my shoulder'll be better by Friday, Doctor?
- Doctor Possibly. ■
- Harriet So it'll take a few more days, you think?
- Doctor Probably. ■
- Harriet So I'll have to cancel tennis on Wednesday, of course?
- Doctor Definitely. ■
- Harriet Will it be painful tonight, d'you think?
- Doctor Yes, it may. ■
- Harriet I imagine it'll be pretty stiff tomorrow morning!
- Doctor Yes, it will. ■

Practise again, extending the last two:

- Doctor Yes, it may. ■
- Yes, it may be painful. ■
- Yes, it may be painful tonight, Harriet. ■
- Yes, it will. ■
- Yes, it will be stiff. ■
- Yes, it will be stiff tomorrow morning. ■
- Yes, it will be stiff tomorrow morning, Harriet. ■

45

We have one more kind of answer that takes the fall-rise. Listen to Alan and Sarah, and repeat Sarah's part:

- Alan Are you free on Saturday, Sarah?
- Sarah Well, I'm free on Sunday. ■
- Alan Good. Sunday's OK. D'you like lions?
- Sarah Well, I like tigers. ■
- Alan Well, you know Longleat . . . the famous park full of wild animals?
- Sarah Well, I've heard of it. ■
- Alan Good. Well, I'm taking you there on Sunday.

Notice that this kind of answer often begins with *Well* . . . Here are Sarah's answers again, for practice:

Sarah Well, I'm free on Sunday. ■

Well, I like tigers. ■

Well, I've heard of it. ■

Now listen to these two examples, notice the intonation difference in the answers. Why are they different?

Mr W Miss Boke, d'you speak Portuguese at all?

Miss R Well, I speak a little Spanish.

Mr W Did you study it at school?

Miss R No, I picked it up in Spain.

Notice the fall-rise on *Spanish* but the fall on *Spain*. Listen to two more examples, and repeat Mr Watkins's part:

Miss R Did you say you once lived in Florida, Mr Watkins?

Mr W No, in California. ■

Miss R In Los Angeles?

Mr W Well, not far from Los Angeles. ■

46

Now, imagine that you are the owner of a fruit shop. The only vegetables in your shop are potatoes. You do not sell any other vegetables; only potatoes. Also, you do not accept foreign money, but you do accept cheques. The third point is that you are open on Sunday morning, but not in the afternoon.

Customer Hello, Jo. D'you sell vegetables, by any chance? ●

Jo Well, I sell potatoes. ■

Customer Good. Oh, by the way . . . do you accept German marks? ●

Jo Well, I accept cheques. ■

Customer Fine. Ah, before I forget . . . are you open all day Sunday? ●

Jo Well, I'm open on Sunday morning. ■

Asking WH—questions

47

WH—questions start with any of the following words: *who, whose, what, which, when, where, why, how*. Questions such as *how long . . . ?*, *how old . . . ?* are also WH—questions. Listen to a television interviewer interviewing Gloriette Harrod, the film-star:

- Interviewer Miss Harrod, a question on everyone's lips, I'm sure . . .
how many films have you appeared in?
- G Harrod Why does everyone always ask me that?
- Interviewer Well, I read somewhere it was about a hundred and twenty.
- G Harrod Where did you read that? Come on . . . let's look forwards instead of backwards.
- Interviewer O.K. What's the title of your next film?
- G Harrod Who's asking the questions?
- Interviewer Well, I thought I was, but it . . .
- G Harrod No . . . that is the title: 'Who's asking the Questions?'

Repeat just the questions, and notice that they all fall. The fall may be at the end, or earlier in the question, but wherever it is, the end is low.

- Interviewer How many films have you appeared in? ■
- G Harrod Why does everyone always ask me that? ■
- Interviewer What's the title of your next film? ■
- G Harrod Who's asking the questions? ■

48

Here are some for you. You are travelling with Harriet in the car:

- Harriet Hey, Jo! There's a hitchhiker. Let's pick him up. Ask him where he's going. ●
- Jo Where are you going? ■
- Hitchhiker Faringdon.
- Harriet Oh. I wonder how long he's been on the road, Jo. ●

- Jo How long have you been on the road? ■
- Hitchhiker Since early this morning.
- Harriet My watch has stopped, Jo. Could you ask him the time? ●
- Jo What's the time? ■
- Hitchhiker Quarter to five.

Now you find the word *sprag* in something you are reading. Ask what it means:

- Jo What does 'sprag' mean? ■

Now you are at a bus station. You want the Lambourn bus, but there are several buses standing there. Start your question with *Which . . . ?* ●

- Jo Which is the Lambourn bus? ■

You want to know where you can leave your luggage. ●

- Jo Where can I leave my luggage? ■

You want to know how often the British have a General Election. Ask how often the British have a General Election: ●

- Jo How often do the British have a General Election? ■

49 Listen to David and Harriet, and repeat Harriet's part:

- Harriet Where on earth have you been, David? ■
- David Why? What . . . Goodness! It's midnight!
- Harriet Why on earth didn't you telephone me? ■
- David Well, I'd no idea it was so late. Hey — there goes the doorbell!
- Harriet Who on earth can it be? ■

As you see, we can show anger or surprise by putting *on earth* after the question word. Practise it:

Harriet Where on earth have you been? ■
Why on earth didn't you telephone me? ■
Who on earth can it be? ■

So what do you say to someone who shows you a ship in a bottle and says:

I did that myself! ●

Jo How on earth did you do that? ■

If a friend is laughing and you want to know why: ●

Jo Why on earth are you laughing? ■

If you see a strange-looking person coming to the door of your house, and you want to know who it is: ●

Jo Who on earth is it? ■

50

Listen to Harriet and David again, and repeat David's part:

Harriet I'm not having a holiday this summer, David.

David Why on earth not? ■

Harriet Well, I've told my boss I'm working right through the summer.

David What on earth for? ■

David's first response was *Why on earth not?*, but the opposite of that is not *Why on earth?*, which is impossible, because a question cannot end with *on earth*. Therefore we say:

David What on earth for?

Here are two for you:

Harriet I won't have any strawberries, thanks, Jo. ●

Jo Why on earth not? ■

Harriet Well, I'm giving up fruit for a month. ●
What on earth for? ■

51

Now what happens if you ask someone a WH-question, and you either forget or do not understand the answer? Listen to Miss Roke and Mr Watkins; repeat Mr Watkins's part:

Mr W What did Shanks say in his letter? ■

Miss R Well, he said he'd like to meet you in Newcastle at half-past two on Friday the seventeenth of October. He's coming by train, so he suggested the Station Hotel.

Mr W Where does he want to meet me? ■

Miss R In Newcastle.

Mr W Oh, yes. What time did he suggest? ■

Miss R Two-thirty.

Mr W Two-thirty . . . What day did he have in mind? ■

Miss R He was talking of Friday the seventeenth.

Mr W Ah, of course. What month was that? ■

Miss R October, Mr Watkins.

Mr W I see. And how's he travelling? ■

Miss R By train. He's coming down from Aberdeen.

Mr W And which hotel did he suggest? ■

Miss R The Station Hotel. I think you should go home and rest, Mr Watkins. You're obviously overtired.

Here are some for you. First listen to a news item, and we will prompt you to ask some questions on it:

Newsreader . . . and now for some sport. Tarog Haldimst, the champion swimmer from Ordunia, has won a prize of £479.67½p for his record-breaking swim across the Pnoragi River. He did it in just 14 minutes 36.893 seconds.

You cannot remember the swimmer's name. Ask for it to be repeated: ●

Jo What's the swimmer's name? ■

And you cannot remember where he comes from: ●

Jo Where does he come from? ■

How much did he win? You have forgotten that, too: ●

Jo How much did he win? ■

Which river did he swim? ●

Jo Which river did he swim? ■

And finally: How long did it take him? ●

Jo How long did it take him? ■

Giving information

52

Sometimes we give information in answer to a WH — question:

- David What's the time, Harriet?
- Harriet Nearly nine.
- David Goodness! I thought it was about half past seven. Where did I put my pen?
- Harriet It's in the right-hand inside pocket of the jacket you left in the garden last night.

Sometimes we make a remark either just for conversation or to say something important:

- Alan Looks as if it's going to rain!
- Sarah Hmmm . . . Hey! There's a mosquito on your arm, Alan!

In all cases the word that carried the most important idea has a strong fall. Listen and repeat:

- Harriet Nearly nine. ■
- It's in the right-hand inside pocket of the jacket you left in the garden last night. ■

So where should David go to look for his pen? Into the garden. Now here is Alan again, just making conversation.

- Alan Looks as if it's going to rain! ■

And Sarah with more than just conversation:

- Sarah There's a mosquito on your arm, Alan! ■

Now listen to these four short sentences:

- Mr W My watch has stopped.
- David The train's coming.
- Miss R The sun's come out.
- Harriet The kettle's boiling.

Notice how the noun takes the stress, even though the verb is equally important. Really, of course, both the noun *and* the verb are new information, but the noun is stressed. Here they are again:

- Mr W My watch has stopped. ■
- David The train's coming. ■
- Miss R The sun's come out. ■
- Harriet The kettle's boiling. ■

And if you can smell burning toast? ●

- Jo The toast's burning! ■

And if you can hear: (*telephone rings*): ●

- Jo The telephone's ringing! ■

Of course, you can also say:

- Jo There's the telephone. ■

or:

- Jo Telephone! ■

53

Very often we give two pieces of information in the same sentence; for instance a place and a time. Listen and repeat David's answer:

- Harriet Has your brother got any plans for a holiday, David?
- David Yes, he's going to France in September. ■

As you can hear, the time and the place are equally important. The question was very general: . . . *any plans for a holiday?* . . . so in the answer we give equal stress to *France* and *September*. Here is a similar dialogue:

- Alan Any news this morning, Sarah?
- Sarah Yes, there's been a bank robbery in Sheffield. ■

Now your sister is studying Arabic at university. Answer Harriet.

Harriet What's your sister doing at the moment, Jo? ●

Jo She's studying Arabic at university. ■

And you have just bought a record for your mother. David sees you coming out of the music shop:

David That looks interesting, Jo. ●

Jo Yes, it's a record for my mother. ■

54

Very often, however, one piece of information is more important than the other. In many languages the less important information must go at the beginning of the sentence and the more important at the end. This sometimes happens in English, too:

Sarah Yesterday afternoon we cycled to Yattendon. ■

The place is more important than the time here, so *Yattendon* gets the stress.

Sarah Yesterday afternoon we cycled to Yattendon. ■

But we can also turn the sentence round and still keep exactly the same meaning and stress. Listen and repeat:

Sarah We cycled to Yattendon yesterday afternoon. ■

The stress still falls on *Yattendon*, but notice the rise on *yesterday afternoon*. Here is Sarah again:

Sarah We cycled to Yattendon yesterday afternoon. ■

Now here is Alan:

Alan I'll telephone you when I get home.

Listen again and repeat:

Alan I'll telephone you when I get home. ■

Notice that this sentence can also be turned around:

Alan When I get home I'll telephone you. ■

55

Here are some reversible sentences for you to practise. You will hear the sentence with not-so-important information at the beginning, like this:

Harriet In the fridge there's a bottle of milk.

You turn them round like this:

Jo There's a bottle of milk in the fridge.

Now do these:

Harriet In the fridge there's a bottle of milk. ●

Jo There's a bottle of milk in the fridge. ■

Miss R This morning Mr Black telephoned. ●

Jo Mr Black telephoned this morning. ■

Sarah If you like, you can leave your bags here. ●

Jo You can leave your bags here if you like. ■

Harriet Actually I've forgotten his name. ●

Jo I've forgotten his name, actually. ■

Notice that the comma between *name* and *actually* does not change the intonation:

Jo I've forgotten his name, actually. ■

Miss R Usually I arrive at eight thirty. ●

Jo I arrive at eight thirty usually. ■

Sarah At first I didn't believe it. ●

Jo I didn't believe it at first. ■

56

As you see, the not-so-important information is often an adverbial showing where, when, how or how often

something happens. Often it is part of a condition . . . *if you like; . . . if you've got time;* and so on. But it can also be a noun. Listen and repeat Harriet's part:

- David Here's the milkman, Harriet.
 Harriet Good! We need some milk. ■
 David Shall I get some cream, too?
 Harriet No, we've got some cream. ■
 David Blow! I haven't got any money on me.
 Harriet Here's some money! ■

In these cases the secondary information is sometimes a word repeated from the sentence before:

- David Shall I get some cream, too?
 Harriet No, we've got some cream.

Sometimes the secondary information is an idea that was suggested before, even if no-one actually said the word. What does a milkman bring? Milk:

- David Here's the milkman, Harriet.
 Harriet Good! We need some milk.

Here are some for practice:

- Alan Here's the baker, Jo. ■
 Jo Good! We need some bread. ■
 Harriet I'm just going round to the fish shop, Jo. ■
 Jo Good! We need some fish. ■
 Sarah Here comes the potato man! ■
 Jo Good! We need some potatoes. ■
 David I'm just popping round to the egg-shop, Jo! ■
 Jo Good! We need some eggs. ■

Miss R Instant coffee today, Mr Watkins, I'm afraid.

Mr W Oh dear! I can't stand instant coffee.

Miss R And here are your chocolate biscuits . . .

Mr W Good! I love chocolate biscuits.

Here are some more possibilities:

Mr W Ugh! I hate milk in my tea!

Miss R Oh dear! I'm not very keen on tomato soup.

Mr W Oh! I enjoy reading.

Miss R Good! I'm interested in mathematics.

Now you answer in the same way, using the word or expression that expresses your real feelings. Here is another example:

Sarah What's on TV, Alan?

Alan Football – on all channels.

Sarah Oh dear! I'm fed up with football.

Now do these:

David We're having soup tonight, Jo.

Harriet There's jazz on the radio, Jo.

Alan Coming to the meeting, Jo? It's all about politics.

Sarah I don't like this room. Everything's green: Green walls, Green ceiling . . .

David We're all going swimming this afternoon, Jo.

Harriet There's an advertisement in the paper here – they're looking for a good cook.

58

Sometimes the new, important information is right at the beginning of the sentence. Listen and repeat Miss Roke's part:

Mr W I've got a pain in my shoulder, Miss Roke. Who would you recommend?

Miss R Dr Green's the man to see. ■

Mr W Dr Green . . . Mmm . . . Oh dear! How d'you open this drawer?

Miss Roke This is the way to do it. ■

Now Sarah wants to go out for the day. Suggest Cambridge. The place to go is Cambridge.

Sarah I've got a free day tomorrow, Jo. I want to go somewhere I've never been. ●

Jo Cambridge is the place to go. ■

A friend of yours called Margaret knows all about Cambridge. The person to ask is Margaret.

Sarah Who could tell me something about Cambridge before I go? ●

Jo Margaret's the person to ask. ■

Finally, a question of transport: the cheapest way to go is the bus.

Sarah What about the trains to Cambridge? ●

Jo The bus is the cheapest way to go. ■

Now listen to Harriet and David, and repeat David's part:

Harriet I'd love to go to Australia, David.

David Oh, my sister lives in Australia. ■

Notice that if David says *there* in place of *Australia* the rising intonation at the end is not so common. Listen and repeat:

David Oh, my sister lives there. ■

But repeating the words *in Australia* at the end of the sentence means: 'Come on — let's talk about it'. This way we can keep the subject open.

David Oh, my sister lives in Australia. ■

Imagine your brother lives in Canada, Jo.

Harriet We're thinking of going to Canada next year, Jo.

Jo Oh, my brother lives in Canada.

Now imagine your neighbour is an engineer.

Harriet I'd like to discuss this problem with an engineer, but I don't know one.

Jo Oh, my neighbour's an engineer.

And your uncle knew Albert Einstein.

Harriet I'm trying to read a book by Einstein -- but it's difficult.

Jo Oh! My uncle knew Einstein.

59

We use this intonation pattern in many sentences beginning with *I told you . . .*, *He said . . .*, *They promised . . .*, *I thought . . .* etc. In other words indirect speech sentences with the main verb in one of the past tenses. Here are two examples; repeat what Sarah says:

Alan It's raining, Sarah.

Sarah Mmm . . . They promised rain.

Alan Well, they were right this time!

Sarah I thought they would be.

And now repeat what Mr Watkins says:

Miss R The new typist's just arrived, Mr Watkins. She's 5 minutes late.

Mr W I thought she'd be late.

Listen for the /d/; it stands for *would*:

I thought she would be late.

I thought she'd be late.

Mr W I thought she'd be late.

Now you were there, Jo, when they interviewed the new girl, and you thought she was not the right girl for the job. You thought she would be lazy, careless and rude.

Miss R And she's so lazy, Jo.

Jo I thought she'd be lazy.

Miss R And you should see how careless her work is -- thoroughly careless.

Jo I thought she'd be careless.

Miss R And the way she talks to visitors -- she's so rude.

Jo I thought she'd be rude.

We can also extend the last one.

Jo I thought she'd be rude to visitors.

Now try some changes:

Jo I knew she'd be careless.

I was afraid she'd be lazy.

I had an idea she'd be late.

One more situation: you are meeting a friend you have not seen for ten years. Will she recognize you? You hope so! So begin your answer with *I hoped* . . .

Harriet Hello, Jo! You haven't changed at all! I recognized you immediately!

Jo I hoped you'd recognize me!

But what would you say if she did not recognize you? Listen to Sarah meeting her cousin at the station:

Sarah Hello, Jane! Nice to see you again after all these years!

Jane I'm afraid I don't know you. I'm . . .

Sarah It's Sarah! I hoped you'd recognize me!

Listen to that line again and repeat it:

Sarah I hoped you'd recognize me!

As you see, the facts have changed, and so has the intonation. Listen to both cases again:

Harriet Hello, Bill! You haven't changed at all!

Bill I hoped you'd recognize me!

Bill was right. She did. But now listen to this:

Jane I'm afraid I don't know you. I'm . . .

Sarah Hello, Jane! It's Sarah. I hoped you'd recognize me!

But Sarah was wrong. Jane did not recognize her.

60

Here are some more examples of what people say when they learn the truth about something, and that truth is different from what they had heard or thought before. In all cases the idea is 'I was wrong' or 'You were wrong'.

David *(sound of brakes squealing)* God Almighty! . . . Oh, it's OK: nothing's happened.

Harriet Thank God for that! I was afraid there was going to be a terrible accident!

Here is another:

Newsreader Good morning. This is Clifford Fountain with the News at eight o'clock on Wednesday the twenty-eighth of May. The Government are . . .

Alan Wednesday? I thought it was Tuesday!

And another:

Harriet My brother's coming round today.

David But you told me he was in Japan!

Here they are again:

- David God Almighty! . . . Oh, it's OK: nothing's happened.
- Harriet Thank God for that! I was afraid there was going to be a terrible accident!
- Newsreader It's Wednesday the twenty-eighth of May.
- Alan Wednesday? I thought it was Tuesday!
- Harriet My brother's coming round today.
- David But you told me he was in Japan!

61

Now for a quick test to see how well you recognize the difference between the intonation pattern that means 'I was right' and the one that means 'I was wrong', but before you do it, we suggest you rewind and practise again. Here is the test. Listen to Mr Watkins and then answer the question:

Mr W I thought it was going to rain.

Is it raining? No.

Miss R I was afraid today would be cold.

Is it cold? Yes.

Mr W I hoped the new calculator would arrive today.

Has it arrived? Yes.

Miss R They told me it was made in Holland.

Was it made in Holland? No.

62

Now for some more contrasts between sentences that look the same when we write them, but sound different when we speak them because of the change in stress. Imagine your favourite sport is badminton. You will hear a question, and you must answer with the words: *Badminton's my favourite sport.*

Alan Jo, why d'you play badminton every evening?

Jo Badminton's my favourite sport.

But what if someone asks you this question? Answer with the same words!

Harriet Which sport d'you enjoy most, Jo?

Jo Badminton's my favourite sport.

Here is a very similar one: your favourite month is September. So reply with the words: *September's my favourite month.*

Alan Why d'you always take your holiday in September, Jo?

Jo September's my favourite month.

But if you hear this:

Harriet Everyone's got a favourite month, Jo. Which is yours?

Jo September's my favourite month.

And in the last one: *Cairo's the capital of Egypt.*

Alan I've got a terrible memory — what's the capital of Egypt?

Jo Cairo's the capital of Egypt.

But now for a different question:

Harriet My geography's dreadful — where's Cairo?

Jo Cairo's the capital of Egypt.

Now, if you had any difficulty with these, go back and do sections 52-55 again. For speakers of many languages, this is a very tricky part of learning English. It needs time and practice.

63

Lastly something much easier: lists. Listen and repeat Miss Roke's part:

Mr W I've counted these three times, Miss Roke, and each time

I get a different result. Could you check them for me?

Miss R Certainly. ~~One~~, ~~two~~, ~~three~~, ~~four~~, ~~five~~, ~~six~~, ~~seven~~,
~~eight~~, ~~nine~~, ~~ten~~, ~~eleven~~, ~~twelve~~, ~~thirteen~~, ~~fourteen~~. ■

Mr W Funny. There should only be twelve -- one for each month.
Anyway, would you put one in with each month's statistics?

Miss R By all means. ~~January~~, ~~February~~, ~~March~~, ~~April~~, ~~May~~, ~~June~~,
~~July~~, ~~August~~, ~~September~~, ~~October~~, ~~November~~,
~~December~~. ■

You do the same with the days of the week. ●

And now the series beginning: First, second, third . . .
up to the tenth. ●

And the months of the year once more . . . ●

Invitations, warnings, orders and advice

64

An invitation can be in the form of a yes/no question. Listen to Sarah and Alan and repeat both parts:

- Alan Would you like to come to North Wales? ■
 Sarah I'd love to. ■
 Alan D'you fancy a bit of mountaineering? ■
 Sarah Yes, that'd be marvellous. ■

But invitations can also look like orders:

- David Hello, Mrs Povey. Come in.
 Mrs P Thank you, dear.
 David Take off your coat and sit down.
 Mrs P Well, I mustn't stop, dear. I shall get into trouble . . .
 David Well, ring and say you'll be late.
 Mrs P Well, as long as I'm no more than ten minutes.
 David Good. Have a cup of tea.

Notice that David does not say *Please come in*. For invitations between friends *Please* is not necessary; what is necessary is the proper intonation. Listen again and repeat David's part:

- David Hello, Mrs Povey. ■ Come in. ■
 Mrs P Thank you, dear.
 David Take off your coat and sit down. ■
 Mrs P Well, I mustn't stop, dear. I shall get into trouble . . .
 David Well, ring and say you'll be late. ■
 Mrs P Well, as long as I'm no more than ten minutes.
 David Good. Have a cup of tea. ■

How would you offer a cup of coffee? ●

- Jo Have a cup of coffee. ■

Or some more soup? ●

Jo Have some more soup. ■

65 You are giving a party at your house. Alan's voice will whisper the ideas to you. The doorbell rings.

Alan *(whisper)* It's Sarah, Jo. Let her in. ●

Sarah Hello, Jo.

Alan *(whisper)* I think she'd like to take her coat off. ●

Sarah Thanks.

Alan *(whisper)* You'd like her to come and meet everybody. ●

Sarah How d'you do . . . How d'you do.

Alan *(whisper)* Offer her a drink. ●

Sarah I'd love one, Jo. Many thanks. Ooh — I must just go down to the phone box and make a quick call. I'll be back in five minutes.

Alan *(whisper)* Tell her to use your phone. ●

This is what we hope you said:

Jo Use my phone. ■

What do you say when someone says:

Sarah Bother! I've lost my pen. ●

Jo Use my pen. ■

Or:

Jo Use mine. ■

66 So far we have invited people to do this and that by ordering them to do something they enjoy. Sometimes orders are less enjoyable. Repeat the school-teacher's part in this scene:

Teacher *(amid hubbub)* Be quiet! ■ *(Hubbub continues)* Stop this

noise at once! ■

Jinks Please, Miss . . .

Teacher Sit down, Jinks. ■ Open your books at page ninety-seven. ■

Jinks Miss, I've left my book in the hall, Miss.

Teacher Go and get it, then. ■

Do these, remembering that last one — *Go and get it, then.*

Jinks Miss, the window's open, Miss. ●

Jo Go and shut it, then. ■

Jinks Miss, my shoes are dirty, Miss. ●

Jo Go and clean them, then. ■

Jinks Miss, I haven't done Exercise 3 yet. ●

Jo Go and do it, then. ■

67

A rather different kind of order is used by the dentist. Repeat his part:

Dentist Do come in, Harriet. ■

Harriet Thank you.

Dentist Sit down. ■

Harriet Thanks. Shall I take my glasses off?

Dentist No, leave them on. ■ Good. Now, open wide. ■

Harriet Urrglub clugp glug.

Dentist A bit wider. ■ OK. Have a rinse.

Harriet Ah, that's better!

Dentist There we are. Don't forget your coat! ■

Now you are the doctor. A man comes in who has hurt his elbow. Sarah will whisper some ideas when necessary, but first ask the patient in: ●

Patient Morning, Doctor. I've hurt my elbow.

Sarah (*whisper*) Perhaps he'd like to sit down. ●

Jo . . .

Patient Thanks.

Sarah *(whisper)* He must roll up his sleeve. ●

Jo . . .

Patient I hope I haven't broken it!

Sarah *(whisper)* Get him to bend his arm. ●

Jo . . .

Patient Ooh, that hurts.

Sarah *(whisper)* Get him to straighten it again. ●

Jo . . .

Patient That hurts, too.

Sarah *(whisper)* Ask him to raise it as high as he can. ●

Jo . . .

Practice the pronunciation of that last one again:

Jo Raise it as high as you can. ■

68

Parents and teachers talking to small children often use the same pattern. Imagine that Stephen is your little nephew. When he arrives at your house, tell him to wipe his shoes:

Stephen Hello, Jo. ●

Jo Hello, Stephen. Wipe your shoes. ■

He is spilling his orange juice. ●

Jo Don't spill your orange juice. ■

And when he goes, he forgets his books. ●

Jo Don't forget your books. ■

The intonation gives the listener confidence, But sometimes we need to point out danger, so we give a warning. Here are some warnings for you to repeat:

Harriet Mind! ■

- David Careful! ■
 Sarah Look out! ■
 Alan Take care! ■
 Miss R Don't forget your gloves! ■
 Mr W Take a warm coat! ■

In every case the speaker is really saying 'If you don't, something will go wrong'. For example, *If you don't take a warm coat, you'll be cold*. Remember this connection between warnings and *if* sentences. Now you will remember that Alan invited Sarah to come mountain-eering in North Wales. Listen and repeat Alan's part:

- Sarah I've never been to North Wales, Alan.
 Alan Well, bring a warm coat! ■
 Well, bring a warm coat with you! ■
 Well, bring a warm coat with you, Sarah! ■

Do that last one again, starting at the end:

- Alan Well bring a warm coat with you, Sarah! ■
 You know, Jo, Sarah doesn't always listen to my advice. I want her to bring some good strong shoes with her. Would you tell her, please? Remind her to bring some good strong shoes with her. ●
 Jo Bring some good strong shoes with you, Sarah! ■
 Alan Thanks, Jo. The other thing is this: she'll need some good thick socks. ●
 Jo You'll need some good thick socks, Sarah! ■
 Alan Just one more thing, Jo: could you remind her not to forget her gloves? ●
 Jo Don't forget your gloves, Sarah! ■

Often it is hard to say what is a warning and what is a piece of advice. They can be difficult to distinguish. David has just decided he would like to learn an Eskimo

language. Tell him it is difficult: ●

Jo It's difficult. ■

David Never mind, I'll get a job in Northern Canada.

Tell him jobs are not easy to find. ●

Jo Jobs aren't easy to find. ■

David Well, I'll work as a forester.

Tell him foresters work extremely hard. ●

Jo Foresters work extremely hard. ■

David Well, I could live with an Eskimo family on the ice.

Tell him he would find it jolly cold. ●

Jo You'd find it jolly cold. ■

We can also extend the last one:

Jo You'd find it jolly cold living on the ice. ■

You'd find it jolly cold living on the ice, you know. ■

You'd find it jolly cold living on the ice, you know,
David. ■

Notice the long, slow rise after *cold*:

Jo You'd find it jolly cold living on the ice, you know,
David. ■

Many students find this a tricky pattern which needs a lot of practice. Your final piece of advice is:

Jo I wouldn't go if I were you. ■

Sarah uses the same intonation when speaking to Alan, who is going to repair a faulty electrical switch, although he does not understand anything about electricity. The danger worries Sarah so she warns him not to touch it:

Sarah I wouldn't touch it if I were you. ■

So what would you say to Sarah, who is just about to buy a very cheap camera? You know it will give her trouble: ●

Jo I wouldn't buy it if I were you. ■

And how would you advise Harriet not to wear a pair of shoes that hurt her feet? ●

Jo I wouldn't wear them if I were you. ■

And a positive one: David does not feel well. Advise him to go to bed. ●

Jo I d go to bed if I were you. ■

70

Suggestions in the form of questions take the same intonation as true questions. Listen and repeat Alan's part:

Sarah Look at my hands, Alan. I got some paint on them yesterday and it won't come off.

Alan What about using petrol? ■

Sarah Yes, but how do I get the smell of petrol off?

Alan Yes . . . Have you thought of paint remover? ■

Sarah Paint remover, Alan? I'm talking about my hands, not the kitchen wall!

As you see, *What about using petrol?* starts high and falls, being a WH — question; whereas *Have you thought of paint remover?* has a sharp rise at the end, being a yes/no question. Suggestions beginning with *Let's* have the same intonation as Orders, and WH — questions. Listen and repeat:

Jane Leave me alone! ■

Mr W What's the matter with you? ■

Sarah Come in and sit down! ■

Alan Let's begin at page ninety-nine. ■

Here are Harriet and David planning a trip to Scotland.
Repeat Harriet's part:

David When d'you think we ought to set off, Harriet?

Harriet Let's leave on Friday afternoon. ■

David Unless we left early on Saturday morning.

Harriet Well, let's have a look at the timetable. ■

Now you join in. Remember to use *Let's*:

David Now you're the guest, Jo. Shall we go via Birmingham or via Peterborough? ●

Harriet Shall we take sandwiches or buy a meal on the train? ●

David And when we get to the Highlands – shall we hire bikes or shall we walk everywhere? ●

Harriet Good idea. And uhh . . . Edinburgh. Shall we visit it on the way there or on the way back? ●

Practise that last one again:

Harriet Shall we visit it on the way there or on the way back? ■

Now go back to the original conversation, and David's reply when Harriet said:

Harriet Let's leave on Friday afternoon.

David Unless we left early on Saturday morning.

He is suggesting an alternative, another possibility.
Listen again and repeat what David says:

Harriet Let's leave on Friday afternoon.

David Unless we left early on Saturday morning. ■

Of course, this is a friendlier, softer suggestion than the following example, which is very direct and dominant, and could cause a quarrel.

David No, let's leave on Saturday morning.

Now, you are staying in a Bed and Breakfast with David and Harriet in Scotland when suddenly all the lights go out. It is only half past eight at night, but as it is September it is already dark. The others make various suggestions, but you have other ideas. Sarah will whisper your ideas:

Harriet Goodness! It must be a power cut. Let's go and ask for a candle.

Sarah (whisper) Let's use Jo's torch. ●

Jo Unless we used my torch. ■

David I'd forgotten that. Well, I s'pose the only thing now is to go to bed.

Sarah (whisper) What about going down town? ●

Jo Unless we went down town. ■

Harriet It's a long way. Are we walking?

Sarah (whisper) Have you thought of going by bus? ●

Jo Unless we went by bus. ■

71

The same intonation pattern we have just practised is used by Miss Roke in the suggestions she makes to Mr Watkins. Repeat her part:

Mr W How can we be sure these letters will arrive at Hobb's tomorrow?

Miss R Well, I could always take them myself. ■

Mr W Are you sure it's no trouble? Another problem: these daytime phone calls to Whiteshead in London are getting expensive.

Miss R Well, you could always ring in the evening. ■

Notice that the highest point is on the *al* of *always*. Practise that once again:

Miss R Well, you could always ring in the evening. ■

Now you and David are with Mr Watkins. He is telling you of a few of his worries, and he would value your advice. David just says what he thinks and you agree with him in general, but you do not want to be so direct. Here is an example with Harriet taking your part. Repeat what she says:

Mr W You see, if Miss Roke leaves, what can I do for a new secretary?

David Advertise!

Harriet Yes, you could always advertise. ■

Now do these.

Mr W But that takes so long. It's a problem of time.

David Go to an agency. ●

Jo Yes, you could always go to an agency. ■

Mr W I s'pose I could. You see, the main problem is, I don't know whether she's thinking of leaving or not.

David Ask her! ■

Jo Yes, you could always ask her. ■

Mr W Oh no, Miss Roke's very touchy — very sensitive.

David Ask her indirectly. ●

Jo Yes, you could always ask her indirectly. ■

Mr W Well, if she says she is thinking of leaving, how can I persuade her to change her mind?

David Offer her a rise! ●

Jo Yes, you could always offer her a rise. ■

Mr W But then everyone in the office'll want a rise!

David Ask her not to tell anyone. ●

Jo Yes, you could always ask her not to tell anyone. ■

Mr W Well, I'm most grateful for your advice, but . . . I don't know . . .

Hopes and wishes

72 Listen to David and Sarah:

David We're off to Portugal tomorrow.

Sarah Well, I hope you get good weather.

Listen again and repeat Sarah's part:

David We're off to Portugal tomorrow.

Sarah Well, I hope you get good weather. ■

Here is David again, answer as Sarah did:

David We're off to Portugal tomorrow, Jo. ●

Jo Well, I hope you get good weather. ■

Now listen and repeat David's part:

Sarah The only problem is — Alan isn't feeling too well at the moment.

David Well, I hope he feels better soon. ■

And now listen and repeat Miss Roke's part:

Mr W My boy's going skiing with some school friends.

Miss R Oh, I hope he enjoys it. ■

We can also extend the last one.

Miss R Oh, I hope he enjoys his holiday. ■

Oh, I hope he enjoys his skiing holiday. ■

73 Here are a few for you. First, you are tired and you want to go to bed early. You hope no-one telephones you tonight. ●

Jo I hope no-one telephones me tonight. ■

Next, you are working this evening and you do not want to be disturbed: ●

Jo I hope no-one disturbs me this evening. ■

Now, Sarah is taking her driving test tomorrow. You hope she passes. ●

Jo I hope she passes. ■

You are offering a guest some home-made ice-cream. You hope it is not too sweet. ●

Jo I hope it's not too sweet. ■

As you see, in this last example the fall-rise is all on one short word: *sweet*. Try that one again.

Jo I hope it's not too sweet. ■

Now offer your guest some coffee. You hope it is not too hot. ●

Jo I hope it's not too hot. ■

We can also extend the last one.

Jo I hope it's not too hot while we're on holiday. ■

I hope it's not too hot while we're on holiday in Portugal. ■

Do that one once more, building up from the end:

Jo I hope it's not too hot while we're on holiday in Portugal. ■

74

Often we express hopes with *Let's hope* especially when two people hope for the same thing. Alan is playing football tomorrow and Sarah is hoping to beat her own record in the long jump. It is dry today, but will it rain tomorrow?

Alan Let's hope it stays dry tomorrow. ■

Now you are on a train journey with a friend. You are to change at Birmingham, where the train you are on now arrives at nine o'clock. The train you want leaves at four minutes past nine. You both hope you get your connection. ●

Jo Let's hope we get our connection. ■

And if you are walking in the hills with some friends, but nobody has a map then you hope you do not lose the way. ●

Jo Let's hope we don't lose the way. ■

75

Now listen and repeat Miss Roke's part:

Mr W I seem to have lost my watch, Miss Roke.

Miss R Well, I do hope you find it. ■

As you see, *I do hope* is stronger than *I hope* or *Let's hope*. Notice the stress on *I do hope* . . . — *I do hope you find it*. Here are Miss Roke and Mr Watkins again:

Miss R My mother's not too well at the moment.

Mr W Well, I do hope she's better soon. ■

You are in a fishing village, and the fishing boats have gone out. A bit later a strong wind blows and the sea gets rough. You hope the fishermen are OK. ●

Jo I do hope the fishermen are OK. ■

Now you are giving a present to a difficult aunt. Will she like it? You hope so. ●

Jo I do hope she likes it. ■

Lastly, you see a newspaper headline that says: DISASTER HITS CAPITAL CITY. You hope it is nothing serious. ●

Jo I do hope it's nothing serious. ■

76

When you hope for something, it is usually possible, but how do you express a hope that you know will not come true? Really a dream more than a hope. Listen to Harriet:

Harriet I wish I spoke Italian!

Does she speak Italian? ● No, speaking Italian is just a dream. Here she is again. This time repeat what she says:

Harriet I wish I spoke Italian. ■

How here is Mr Watkins, worried about a business problem, he does not know what to do.

Mr W I wish I knew what to do. ■

We can also extend the last one:

Mr W I wish I knew what to do about it. ■

I wish I knew what to do about that letter. ■

I wish I knew what to do about that letter from the tax inspector. ■

Now, Sarah and Alan have been staying at your house, and now it is time for them to leave. You wish they could stay longer. Tell them you wish they could stay longer.

Sarah Well, Jo, we must be off now. ●

Jo I wish you could stay longer. ■

And you wish they lived a bit nearer. Tell them you wish they lived a bit nearer.

Alan Well, Jo it's a long way, so if we don't start now . . . ●

Jo I wish you lived a bit nearer. ■

Unfortunately, you cannot stay with them next year. You wish you could.

Sarah We've really enjoyed our stay, Jo. You must come and

stay with us next year. ●

Jo I wish I could. ■

77

Now something a little more difficult -- moving the stress from one word to another. You see David repairing an electric clock. **He** knows how to repair electrical things, but what about you? That is a different story! You wish **you** knew how to repair electrical things.

David There we are, Jo. Simple! ●

Jo I wish I knew how to repair electrical things. ■

Did you get a good stress on I? Try it once more:

Jo I wish I knew how to repair electrical things. ■

On another occasion you are talking about electrical things in general, and you agree that they are very convenient; the only problem is repair. You wish you knew how to **repair** electrical things.

David Electricity makes life so much easier, and electrical goods really are relatively cheap to buy. ●

Jo I wish I knew how to repair electrical things. ■

On yet another occasion you are successfully repairing a bicycle, because mechanical things are no problem to you, but **electrical** things are a very different matter.

David You're making a marvellous job of that bike. Jo! ●

Jo I wish I knew how to repair electrical things. ■

78

Sometimes we use *I wish* when we are a bit annoyed, like this:

Alan Damn! I've just broken another glass!

Sarah I wish you'd be more careful!

Notice that we use *would* here: *I wish you would* . . .

I wish you'd . . . I wish you'd be more careful. Here is Sarah again; this time repeat what she says:

Sarah I wish you'd be more careful! ■

Now David and Harriet's next-door neighbour is singing and slamming doors at midnight.

David I wish he'd make less noise! ■

So what would you say to yourself if you were trying to read and somebody nearby was whistling. Remember the word – to whistle. Stop whistling! ■

Jo I wish he'd stop whistling! ■

Now you are waiting to hear a famous speaker, but the man introducing the speaker talks and talks. Stop talking! ■

Jo I wish he'd stop talking! ■

Now you are on a camping holiday, sharing a tent with someone who snores. Stop snoring! ●

Jo I wish you'd stop snoring! ■

And finally someone yawns! ●

Jo I wish you'd stop yawning! ■

79 Another way of introducing a wish is *If only* . . . This expresses a very strong feeling, and notice that it is followed by a falling intonation. Miss Roke has just seen a wonderful secretarial job advertised in the paper. The only problem is – they are looking for a fluent Greek speaker. Repeat her part:

Miss R If only I spoke Greek! ■

And Mr Watkins badly needs a bigger office:

Mr W If only we had a bigger office! ■

If you are terribly busy, and want more time (but you know that is impossible) what do you say? ●

Jo If only I had more time! ■

And if you like to live by the sea? ●

Jo If only I lived by the sea! ■

And if you are desperately trying to get in touch with someone, but you do not know her address: ●

Jo If only I knew her address! ■

You can use *If only* . . . in the same way as *I wish* . . . when someone is doing something annoying, and you want them to stop; do not forget to use *would*. So if a man near you is sniffing – what do you say to yourself?

Jo If only he'd stop sniffing. ■

80

Another case where we do not use the fall-rise intonation usual for hopes and wishes is when the sentence begins: *I hope to* . . . or *I wish to* . . . etc. Listen and repeat Mr Watkin's part:

Miss R When d'you plan to be back from Bristol, Mr Watkins?

Mr W Well, I hope to be back by Wednesday. ■

He could have said:

Mr W Well, I plan to be back by Wednesday. ■

Or:

Mr W Well, I expect to be back by Wednesday. ■

But, with no change in intonation, he says:

Mr W Well, I hope to be back by Wednesday. ■

You are planning to spend a year working on a farm in

New Zealand. Begin your answers with *Well, I hope . . .*

Alan Where are you going after you leave Britain, Jo? ●

Jo Well, I hope to go to New Zealand. ■

Alan How long d'you plan to stay? ●

Jo Well, I hope to stay for a year. ■

Alan A year? Hmm. What are you going to do there? ●

Jo Well, I hope to work on a farm. ■

Alan That should be fun. Hard work, though.

81

Now listen and repeat the part of the angry customer in this restaurant scene:

Waiter Yes, madam?

Customer I wish to see the manager. ■

Waiter In what connection, madam?

Customer I don't wish to discuss the matter. Kindly fetch the manager. ■

This use of *I wish to . . .* is rather formal and official. You go to the Rumanian Embassy to apply for a visa, and speak to a Rumanian Embassy Official:

Official Good morning. Can I help you?

Jo I wish to apply for a visa. ■

Now there is someone at the door. He wants to see you, but you do not want to see him.

Harriet (whisper) Nick's at the door, Jo. ●

Jo I don't wish to see him. ■

More questions and answers

Question tags, short questions, echo-questions and short answers.

82

To show you know what we mean by question tags, here is an example:

Harriet ~~It's the fifteenth~~ today, isn't it?

And here is another:

David ~~Terrible film~~, isn't it!

And another:

Harriet ~~Don't forget~~, will you!

Isn't it?, isn't it! and will you!

These are all question tags. They always have a verb like *be*, *have*, *must*, *can*, *do* — in other words the kind of verb that can be the first word in a yes/no question. Listen to David and Harriet, and repeat Harriet's part:

Harriet ~~It's cold~~ today, isn't it? ■

David ~~Well, remember~~ it's November.

Harriet ~~Yes, but last~~ November wasn't cold, was it? ■

Here Harriet is absolutely sure of herself, and she knows that David will agree. Although these tags look like little questions, they are not really. Harriet is not asking David — she is reminding him. The conversation continues:

David ~~Well, last November~~ was exceptionally warm, so they say.

Harriet ~~We didn't wear~~ overcoats, did we? ■

David ~~Not in the first~~ week, certainly.

Harriet ~~Oh, yes, it got cooler~~ later, didn't it? ■

David ~~Quite a bit~~ cooler — but not this cold.

Harriet ~~There's been~~ snow, hasn't there? ■

83

As you know, the English love talking about the weather, so do some other nationalities, for that matter. Now you respond like Alan:

Stranger Brrrrr.

Alan Yes, it is rather cold, isn't it?

Repeat Alan's part again. Be careful! Do not make a break after *cold*. We see the comma, when it is written down but we do not hear it.

Alan It is rather cold, isn't it? ■

Now you do these:

Stranger Brrrrr! ●

Jo It is rather cold, isn't it? ■

Stranger And this wind . . . ●

Jo It is rather windy, isn't it? ■

Stranger And this wet! Ugh! ●

Jo It is rather wet, isn't it? ■

Stranger Yet you remember the heat last summer? ●

Jo It was rather hot, wasn't it? ■

Stranger But d'you remember that dreadful fog last December? ●

Jo It was rather foggy, wasn't it? ■

84

Now you are a doctor. Last month a patient came to you complaining of a cough, hiccups, tiredness and a very poor appetite, so you told him not to smoke, not to drink, not to overwork and not to eat sweets. Sarah will do the first one.

Patient Morning, Doctor. (*coughs*) My cough's no better.

Sarah You've been smoking again, haven't you? ■

Now you do these:

Patient Morning, Dr Jo. (*coughs*) I've still got this wretched cough. ●

- Jo You've been smoking again, haven't you? ■
- Patient (*hiccups*) P'raps I have. *hiccups* ●
- Jo You've been drinking again, haven't you? ■
- Patient (*yawns*) A bit, Doctor. (*yawns*) ●
- Jo You've been overworking again, haven't you? ■
- Patient I can't avoid it, Dr Jo. But my main trouble is — I've got no appetite. ●
- Jo You've been eating sweets again, haven't you? ■

85

The same falling intonation is used on *won't you* and *will you* after orders and warnings. Listen and repeat:

- David Get here early tomorrow! ■
Get here early tomorrow, won't you! ■
- Harriet Don't be late! ■
Don't be late, will you! ■
- Mr W Try to be here at nine. ■
Try to be here at nine, won't you! ■

Now you tell young Stephen to wash his face. ●

- Jo Wash your face, won't you! ■
- And tell him not to forget his homework. ●

- Jo Don't forget your homework, will you! ■

Now he is going out on his bike. Warn him to go carefully. ●

- Jo Go carefully, won't you! ■
- Warn him not to go too fast. ●

- Jo Don't go too fast, will you! ■

Warn him to remember to look before crossing the road. ●

- Jo Look before crossing the road, won't you! ■

And finally, three examples using that encouraging voice that doctors use – remember?

Doctor Raise it as high as you can.

Now you are the doctor again, remind your patient to keep as warm as he can. ●

Jo Keep as warm as you can, won't you! ■

And ask him to try to go to bed early. ●

Jo Try to go to bed early, won't you! ■

And tell him not to forget his medicine. ●

Jo Don't forget your medicine, will you! ■

86

Tags very often rise, too. Listen to Mr Watkins who is more than usually forgetful today, and repeat his part:

Mr W It's the 14th today, isn't it? ■

Miss R That's it.

Mr W I haven't opened my letters yet, have I? ■

Miss R Not yet, Mr Watkins, no.

Mr W You said it was March, didn't you? ■

Miss R No, Mr Watkins. It's February.

Now would you say Mr Watkins was sure or unsure? He was extremely unsure and so his tags went up:

Mr W You said it was March, didn't you? ■

Now you will hear some questions about a man by the name of Reg: you think his other name is Hall, you think he lives in Winchester, you think he is a violin maker and you think he has got two sons who also make violins, but you are not quite sure.

David This chap Reg, Jo. Any idea of his other name? ●

- Jo It's Hall, isn't it? ■
- David Hall? Ah! Did someone tell me he lived in Hampshire? ●
- Jo He lives in Winchester, doesn't he? ■
- David And he's a craftsman, I'm told. D'you know what he makes? ●
- Jo He makes violins, doesn't he? ■
- David Is that it? Has he any sons and daughters? ●
- Jo He's got two sons, hasn't he? ■
- David Well you seem to know quite a bit about him. You don't happen to know what his sons do, by any chance? ●
- Jo They make violins too, don't they? ■

Of course, if you said the following, that was a good answer too:

- Jo They're violin makers too, aren't they? ■

87

All the tags so far have been negative-positive or positive-negative, for instance:

- Miss R You telephoned Australia, didn't you?
You didn't telephone Australia, did you?
Don't forget to ring Australia, will you?

But although negative-negative never occurs, we do find positive-positive tags:

- Sarah Guess who I had a letter from this morning!
- Alan Oh, so he's still writing to you, is he?
- Sarah Oh, it was nothing serious, Alan. Hey, when shall we go and see about our passports?
- Alan Let's go this afternoon, shall we?

Positive-positives always rise. Listen and repeat Alan's part:

- Sarah Guess who I had a letter from this morning!

- Alan Oh, so he's still writing to you, is he? ■
- Sarah Mmm. He wrote from Yugoslavia.
- Alan Oh, so he spends his holidays abroad, does he? ■
- Sarah Well, I think it's business, not pleasure.
- Alan Oh, so he's got a job over there, has he? ■

This kind of tag shows great interest and sometimes a little irony. Do these – and remember that the suggested answers that Sarah gives to Mrs Snobsley are not the only possibilities. Perhaps your answer was just as good.

- Mrs S . . . so one day, you see, I was talking to the Prime Minister, when suddenly . . . ●
- Sarah Oh, so you know the Prime Minister, do you? ■
- Mrs S Oh, yes, we're the greatest of friends. Anyway, someone told me my Rolls-Royce was parked in the wrong place, so . . . ●
- Sarah Oh, so you've got a Rolls-Royce, have you? ■
- Mrs S Oh, goodness yes. Always had one. I mean, every millionaire should run a Rolls! ●
- Sarah Oh, so you're a millionaire, are you? ■
- Mrs S I'm sorry! I really shouldn't talk about it. So anyway, I had a telephone call that evening at the Hilton, you see . . . ●
- Sarah Oh, so you stay at the Hilton, do you? ■

88

The other common type of rising tag is used as Alan used it a bit earlier.

- Sarah When shall we go and see about our passports?
- Alan Let's go this afternoon, shall we? ■

Now do these:

- Harriet Hey, Jo – shall we learn some Ordunian or shall we carry on with English? ●

- Jo Let's carry on with English, shall we? ■
- Harriet Shall we give up now, or shall we finish this lesson? ●
- Jo Let's finish this lesson, shall we? ■

Now here are some more where you can use your imagination more freely.

- Harriet (*pensive*) Jo! What shall we do if we fail our exam? ●
- How shall we go to Spain this summer? By air, by train or what? ●
- David and I are going, so are you, of course . . . Who else shall we invite? ●

Notice how we use *shall I?*, *shall we?* after *I'll* and *We'll*:

- David The Post Office shuts at five!
- Harriet We'll go straight away, shall we?
- David P'raps we'd better. Hey — is the back door open?
- Harriet I wonder . . . I'll go and check it, shall I? ■

So what would you say if someone said:

- Grandpa What a terrible noise, that music on the wireless! ●
- Jo I'll turn it off, shall I? ■

89

Now a word of warning: do not confuse question tags with true short questions which we looked at on page 27. Sarah and Alan are just coming out of a concert.

- Sarah I enjoyed that, Alan. Did you?
- Alan Yes, very much. But the fellow that wrote that second piece — I've never heard of him before. Have you?
- Sarah Well, I've heard of him, but that's all. I'm hungry. Are you?
- Alan Starving.

As you see, there is a change of subject: *I* and *you*:

Sarah I'm hungry. Are you?

Repeat the following examples:

Sarah I'm hungry. Are you? ■
I've finished. Have you? ■

You meet Alan in the street and he says this:

Alan Hello! You look tired.

You say:

Jo Yes, I am. Are you? ■

Now do these:

Alan Hello! Jo. You look tired! ●

Jo Yes, I am. Are you? ■

Alan A little. Have you been overworking? ●

Jo Yes, I have. Have you? ■

Alan A little! You'd like a holiday, I imagine. ●

Jo Yes, I would. Would you? ■

Alan Wouldn't mind one! Still, you get a Christmas holiday, I s'pose? ●

Jo Yes, I do. Do you? ■

Alan Well, a few days.

90

Next we will look at Echo Questions. Listen to Alan and Sarah again, talking about Sarah's tiredness, but in a rather different way:

Alan Hello, Sarah! You look tired!

Sarah Do I?

Alan I think you've been overworking, you know.

Sarah Have I?

If Sarah said *Really? Is that true? Oh?* the meaning would be the same. Listen again and repeat Sarah's part:

- Alan Hello, Sarah! You look tired!
- Sarah Do I? ■
- Alan I think you've been overworking, you know.
- Sarah Have I? ■
- Alan If you asked your boss for a few days' rest, he'd say yes, I'm sure.
- Sarah Would he? ■
- Alan Of course he would. The office could manage without you for a day or two!
- Sarah Could it? ■

Here are some for you:

- Harriet You look well, Jo! ●
- Well, you looked a bit tired when I last saw you. ●
- I thought so, anyway. Oh, by the way, there's an exhibition at the Town Hall. ●
- Mmm. A model engineering exhibition. There was one last year, actually. ●
- This is going to be the last one, apparently. ●
- So they say. They're not having one next year. ●
- Of course. I'm very sorry about it. ●

91

Sometimes we need to show more than just interest. A detective is interviewing Miss Roke about an office break-in:

- Miss R There's always a lot of money in the office safe, of course.
- Detective Is there?
- Miss Roke And we have quite a lot of visitors, as well . . .
- Detective Do you?

Miss R Oh, yes, we do. And one of the typists has a boy-friend in a dynamite factory.

Detective Has she?

This intonation shows that Miss Roke is giving important new facts, of great interest to the detective. Listen again and repeat the detective's part:

Miss R There's always a lot of money in the office safe, of course.

Detective Is there? ■

Miss R And we have quite a lot of visitors, as well . . .

Detective Do you? ■

Miss R Oh, yes, we do. And one of the typists has a boy-friend in a dynamite factory.

Detective Has she? ■

This is basically a falling pattern, but there is a sharp rise before the fall. You will find that a rise-fall like this always shows special interest, sometimes with a bit of suspicion, irony or humour. If someone reads you a rather ridiculous article from the newspaper, how will you reply? Do the first one as Sarah does it:

Alan Hey, Sarah! The King of Ordunia wants to invade the Isle of Wight.

Sarah Does he? ■

Now do these:

Alan Hey, Jo! The King of Ordunia wants to invade the Isle of Wight. ●

Jo Does he? ■

Alan He's sending a hundred soldiers! ●

Jo Is he? ■

Alan They're carrying wooden sticks and rifles! ●

Jo Are they? ■

And sometimes this intonation shows that you are very impressed by someone:

Sarah My younger brother's top of his class at school! ●

Jo Is he? ■

Sarah He always gets at least ninety per cent in exams! ●

Jo Does he? ■

Sarah He never forgets anything! ●

Jo Doesn't he? ■

Sarah He can speak very good French already! ●

Jo Can he? ■

Or you could simply say:

Jo Oh? ■

Or even:

Jo Wonderful! ■

Marvellous! ■

Amazing! ■

Fantastic! ■

92

As you see, these Echo-Questions look like questions, but really they are not. Now for something that does not even look like a question, and that is the Short Answer. Sometimes it answers a question, sometimes it agrees with a comment, and sometimes it disagrees with a comment. Listen and repeat Harriet's part:

David We should come here more often. It's marvellous!

Harriet We should. ■

David Did we come up here last year at all?

Harriet We didn't. ■

David Haven't I told you the story of the old man that used to live in the woods up here?

Harriet You haven't. ■

Practise those again one by one. Listen and repeat:

Harriet We ~~sho~~uld. ■
 We ~~di~~dn't. ■
 I ~~a~~m. ■
 They ~~ca~~n't. ■

Here are some for quick practice:

David Cold, Jo, ~~isn't~~ it! ●
 Jo It ~~is~~! ■
 David Still, it'll ~~soon~~ be ~~spring~~! ●
 Jo It ~~will~~. ■
 David We ~~haven't~~ had any really ~~nice~~ days this year yet
 though, have we? ●
 Jo We ~~haven't~~. ■
 David Still, I ~~s'pose~~ we ~~mustn't~~ expect nice weather in ~~March~~. ●
 Jo We ~~mustn't~~. ■

93

We often add *Yes* or *No*, as we did on page 32, like this:

David Yes, I ~~can~~. ■
 No, they ~~couldn't~~. ■

Be careful! There are two sharp falls here. Notice they are not:

Yes, I ~~can~~ or Yes, I can but

David Yes, I ~~can~~.

Now at natural speed. Make sure you join them together properly:

David Yes, I ~~can~~. ■
 No, I ~~can't~~. ■

Here are some for you:

David You're studying English at the moment, Jo, aren't you? ●

Jo Yes, I am. ■

David I imagine the intonation of your language isn't exactly the same as English intonation? ●

Jo No, it isn't. ■

David All languages are different in that way, I s'pose? ●

Jo Yes, they are. ■

David There aren't many Englishmen that speak your language really well, are there? ●

Jo No, there aren't. ■

94

Now listen to a rather different kind of short answer:

Teacher Now, who's been to France?

Stephen I have.

Teacher And did anyone go to Holland for the Flower Festival?

Linda Yes, I did.

Teacher And does anyone know how to count to ten in German?

S and L I do.

Here the important word is I. Repeat the short answers again:

Stephen I have. ■

Linda Yes, I did. ■

S and L I do. ■

If someone asked this question, what would you say?

Who's Jo?

Jo I am. ■

And if your sister loves ice-cream, what do you say to this?

Harriet Does anyone here like ice-cream? ●

Jo My sister does. ■

Here are one or two more:

Stephen Hey, I've been wondering about the sun and the moon.
Which one is nearer the earth? ●

Jo The moon is. ■

Stephen And which gives the earth its energy? ●

Jo The sun does. ■

Stephen Oh. And who's older, Jo, you or me? ●

Jo I am. ■

Stephen Who goes to bed earlier, Jo, you or me? ●

Jo You do. ■

95

Now listen to Sarah and Alan:

Sarah Your parents both take sugar in their tea, don't they, Alan?

Alan My mother doesn't.

Sarah Oh! I thought she did. And none of your family like coffee, do they?

Alan I do.

Repeat Alan's part again:

Alan My mother doesn't. ■

I do. ■

Notice that the comment usually starts with *All* or *Everyone* or *Everything* or *Both*, or else, *No* or *No-one* or *Nothing* or *Neither*. The answer says 'Yes, you're partly right, but you're partly wrong'. You have already met this meaning for the fall-rise intonation on page 40. Listen again and repeat Sarah's part:

Alan What about your parents, Sarah? Do they both smoke?

Sarah My father does. ■

Alan Are all your family vegetarians?

Sarah My brother isn't. ■

Alan And you say none of you has ever had stomach-ache?

Sarah I have. ■

Now imagine that you have been to Ordunia, you can speak the language and you know the Prime Minister of the country. But you cannot swim and you do not spend your summer holidays by the sea. A representative of the Ordunian Tourist Board is speaking to a group of potential customers at a reception.

Rep Now, I don't s'pose anyone here's been to Ordunia, but it's a nice country. ●

Jo I have. ■

Rep Really? I hope you enjoyed it. Nobody here can speak Ordunian, I imagine? ●

Jo I can. ■

Rep Ah, well, that'll be very useful. Now, the Prime Minister, whom I'm sure you don't know, will be visiting . . . ●

Jo I do. ■

Rep In that case we can probably offer you a very good job in our organization. By the way — everybody here can swim, I assume? ●

Jo I can't. ■

Rep But still, I'm sure that you all spend your summer holidays by the sea, so you'll . . . ●

Jo I don't. ■

96

You will be relieved to know that there is only one more important kind of Short Answer, and that is the Contradiction. I say fizzy lemonade is good for you, and you say it is poison; in other words direct disagreement. Listen to Mr Watkins and Miss Roke, and repeat her part:

Mr W Sorry to interrupt you again. They speak Spanish in Brazil, don't they?

Miss R No, they don't. ■

Mr W But you said the other day that all Latin America was Spanish-speaking.

Miss R No, I didn't. ■

Mr W Well, it doesn't matter anyway, because we never get any enquiries from Brazil.

Miss R Yes, we do. ■

Mr W Oh, dear! I seem to be getting it all wrong today!

Now you contradict your English teacher in the same way:

Teacher You're not taking your English very seriously, Jo. ●

Jo Yes, I am. ■

Teacher Well, I get the impression you don't practise outside the classroom. ●

Jo Yes, I do. ■

Teacher Well, if you ask me, you're wasting a lot of your time. ●

Jo No, I'm not. ■

Teacher After all, English is very important, I mean it's spoken in every country in the world, isn't it? ●

Jo No, it isn't. ■

Teacher Well, maybe not just yet, but national languages'll soon disappear, I mean, won't they, and then . . . ●

Jo No, they won't. ■

Too, either, only, just and even

97

Listen to Alan and Sarah:

Alan Does your uncle grow barley on his farm, Sarah?
 Sarah Yes. He grows red cabbage, too.

Now listen to David and Harriet:

David Does your uncle grow white cabbage on his farm, Harriet?
 Harriet Yes. He grows red cabbage, too.

Did you notice the change of stress on *red cabbage*?
 Listen again, and this time repeat Sarah and Harriet's parts:

Alan Does your uncle grow barley on his farm, Sarah?
 Sarah Yes. He grows red cabbage, too. ■
 David Does your uncle grow white cabbage on his farm, Harriet?
 Harriet Yes. He grows red cabbage, too. ■

Here is another; Mr Nichols, whose factory makes pickle, is being interviewed;

Interviewer I understand you buy quite a lot of red cabbage,
Mr Nichols?
 Mr Nichols Yes. I grow red cabbage, too.

And another: this time the interviewer is questioning Mr Nichol's cousin, Mr Wicks:

Interviewer Now your cousin grows quite a bit of red cabbage,
Mr Wicks.
 Mr Wicks Oh, I grow red cabbage, too.

The stress has moved again, twice. This time repeat Mr Nichols and Mr Wick's parts:

Interviewer I understand you buy quite a lot of red cabbage,
Mr Nichols?

Mr Nichols Yes. I grow red cabbage, too. ■

Interviewer Now your cousin grows quite a bit of red cabbage, Mr Wicks.

Mr Wicks Oh, I grow red cabbage, too. ■

Notice that in all these cases **too** stays in the same place. What moves is the stress: not only **barley** but red **cabbage**, too. Not only **white** cabbage, but **red** cabbage, **too**. Mr Nichols doesn't only **buy** it, he **grows** it, **too**. Not only Mr **Nichols**, but his **cousin**, **too**.

Here are some for you to practise. The situation is this: you are interested in architecture — both traditional and modern — and you have been to both East and West Africa. You have not only travelled there — you have lived there, too. Here is Alan to ask you some questions:

Alan So you've been to West Africa, Jo?
(East) ●

Jo Yes, I've been to East Africa, too. ■

Alan Really? How marvellous — travelling in Africa!
(Lived in Africa) ●

Jo Oh, I've lived in Africa, too. ■

Alan And you're interested in traditional architecture, I
believe?
(Modern . . .) ●

Jo Yes, I'm interested in modern architecture, too. ■

98

If the idea is negative, *too* changes to *either*. Listen and repeat Mr Watkins's part:

Miss R I'm wondering what's happened to our stock of postage
stamps. We didn't send any first-class letters yesterday,
did we?

Mr W No, we didn't send any second-class letters, either. ■

Now do these:

Sarah ~~Jo~~ I know you don't like salt in your tea, but what about your coffee? ●

Jo I don't like salt in my coffee, either. ■

Sarah You don't like salt in your coffee? What about pepper? ●

Jo I don't like pepper in my coffee, either. ■

Sarah So you don't like pepper in your coffee? What about your brother? ●

Jo He doesn't like pepper in his coffee, either. ■

Sarah So what about his tea? ●

Jo He doesn't like pepper in his tea, either. ■

99

Now listen to Harriet and David; repeat Harriet's part:

David Is it true that Douglas makes gold watches?

Harriet No, he only repairs gold watches. ■

Now listen to Sarah and Alan; repeat Alan's part:

Sarah Is it true that Douglas repairs silver watches?

Alan No, he repairs gold watches. ■

In the first case David was right about the gold watches, but wrong about what Douglas did. *Make?* No: *repair!*
Listen to the first case again:

David Is it true that Douglas makes gold watches?

Harriet No, he only repairs gold watches. ■

But in the second case Sarah was right about repairing watches, but wrong about the metal. *Silver?* No: *gold!*
Listen to the second case again:

Sarah Is it true that Douglas repairs silver watches?

Alan No, he only repairs gold watches. ■

Now do the next one:

David ~~Jo~~ – does Douglas repair gold earrings? ●

Jo ~~No~~, he only repairs gold watches. ■

An acquaintance of yours called Alison is studying Economic Geography; nothing else. Not teaching – only studying. Practise the following:

Alan ~~So~~ Alison's teaching Economic Geography too, is she? ●

Jo ~~No~~, she's only studying Economic Geography. ■

David ~~So~~ she's studying Physical Geography, too, is she? ●

Jo ~~No~~, she's only studying Economic Geography. ■

Alan What about Economic History? I imagine that comes into it, too. ●

Jo ~~No~~, she's only studying Economic Geography. ■

100

As you know, we often use *just* in the same sense as *only*. Listen and repeat Mr Watkins's part:

Inquirer Are you pushing English cherries in your advertising campaign?

Mr W ~~No~~, we're just encouraging people to eat English apples. ■

Now you do these:

David Hey, ~~Jo~~! Is he encouraging people to eat Irish apples, too? ●

Jo ~~No~~, he's just encouraging people to eat English apples. ■

Sarah D'you mean he's forcing people to eat English apples? ●

Jo ~~No~~, he's just encouraging people to eat English apples. ■

Practise that last once again because of the long tail of unstressed words; be sure to join the words properly too:

Jo ~~No~~, he's just encouraging people to eat English apples. ■

101

Here are David and Harriet again; repeat David's part:

Harriet I've heard that Willie Grant wrote books on all subjects.David Oh, yes, he even wrote a book on Scottish trains. ■

And now Alan and Sarah; repeat Sarah's part:

Alan I've heard that Willie Grant wrote books on trains all over the world.Sarah Oh, yes, he even wrote a book on Scottish trains. ■

And now Miss Roke and Mr Watkins; repeat Mr Watkins's part:

Miss R I've heard that Willie Grant was a great expert on Scottish trains.Mr W Oh, yes, he even wrote a book on Scottish trains. ■

Now you know an odd character who wears his overcoat in the house. You will hear two questions, and your answer will surprise the questioner:

David Is it true that old Fred wears his overcoat wherever he goes? ●Jo Oh, yes, he even wears his overcoat in the house. ■Sarah I've been told that old Fred's house is freezing cold. ●Jo Oh, yes, he even wears his overcoat in the house. ■

Another acquaintance of yours speaks Chinese:

Harriet Someone told me Rosemary speaks several languages. ●Jo Oh, yes, she even speaks Chinese. ■Alan You know Rosemary, Jo – is it true she can read Chinese? ●Jo Oh, yes, she even speaks Chinese. ■

And a very rich friend has bought a castle:

David This fellow Stanley – he loves castles, so I hear. ●

Jo Oh, yes, he's even bought a castle. ■

Sarah What's all this about a chap called Stanley who goes round buying things? ●

Jo Oh, yes, he's even bought a castle. ■

102

Sometimes *even* stands at the beginning of the sentence:

Miss R This new typewriter — is it light in weight?

Salesman Oh, yes, even a child can carry it.

Miss R What about maintenance? Is it easy to repair?

Salesman Oh, yes, even I can repair it.

Practise those two once again:

Salesman Even a child can carry it. ■

Even I can repair it. ■

Now you are the salesman:

Miss R What about the price? No doubt a large office could afford one . . . ●

Jo Oh, yes, even a small office could afford one. ■

Miss R Good. Now I see that all your new typewriters have a guarantee, but what about your second-hand ones? ●

Jo Oh, yes, even our second-hand ones have a guarantee. ■

Miss R I'm glad to hear that. Now you say that your de-luxe model is extremely popular, but what about your standard model? ●

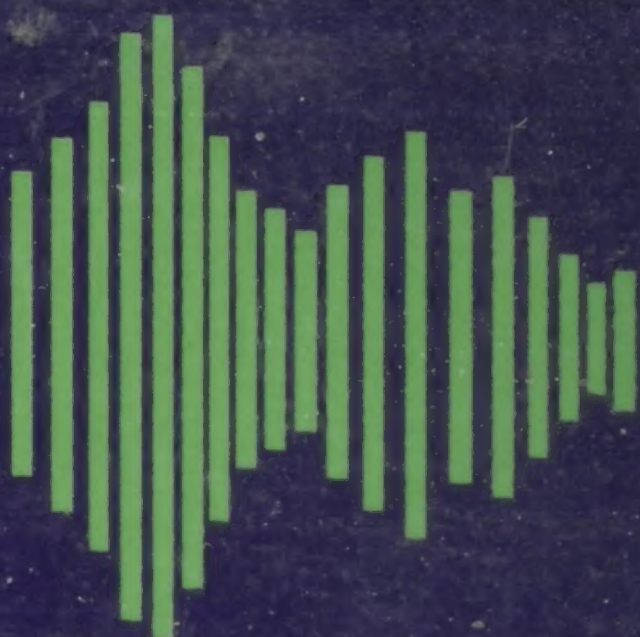
Jo Oh, yes, even our standard model's extremely popular. ■

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Intonation Practice is humorous, light, and interesting. It is easy for both students and teachers to use as it assumes no previous knowledge of the subject. It is a practical book which presents intonation from a functional/communicative aspect. The material is grouped into functions such as greeting, thanking, wishing and hoping, reassuring, etc, and the intonation is presented in a simple, graphic form which can be understood by students at all levels. The early chapters can be used by near beginners and the book progresses to intermediate level, but it can be used at any level as practice material and as a continual source of reference throughout the student's language-learning career.

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